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Volume XXXI

FEBRUARY, 1936

Number 5

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Editorial

CLEVELAND AFTER SIXTEEN YEARS

Cleveland, Ohio, will be host to the thirty-second annual meeting of the Classical Association of the Middle West and South, on April 9, 10, and 11. Headquarters will be at the Wade Park Manor Hotel, not far from the campus of Western Reserve University and near the Cleveland Art Museum, made famous to friends of classical study, among other things, by the Wauters exhibit of the Dido and Aeneas series of eight tapestries, remarkable in the quality of their art as well as in their history.

As an educational center the city offers no mean attractions. In addition to Western Reserve and John Carroll Universities there are some twenty-five colleges, private schools, and parochial high schools, and more than twenty public high schools, in which the classics are taught. Well toward one hundred teachers of Latin and Greek serve these schools. Oberlin College and a host of lesser schools are next door. Classical teachers from all these schools are even now looking forward to our coming. Such is the setting in which our meetings will be held.

Only once before, and that sixteen years ago, has our Association met in Cleveland. At that time Dean Gordon J. Laing, of the University of Chicago, was president, and we greatly regret that he will not be able to take part in the program on this occasion. Many who were present in 1920 will wish to renew their memories under these auspices, and many others among our present mem-

bership should be even more desirous of availing themselves of this opportunity.

Details of the program are expected to be ready for publication in the March issue of the JOURNAL. In general it may be said now that all regular sessions will be held in the Wade Park Manor Hotel, amid the beauty, but away from the bustle, of the city. There will be a generous sprinkling throughout the program of the more eminent members of the profession, whom we all delight to hear, while at the same time every effort is being made to have as wide a representation as possible from all the states of the territory covered by our association and all types of schools. This year we meet nearer to Canada than at any time since Ontario has been included in our territory and this is expected to be reflected both in the program itself and in the larger delegation of Canadians present. Locally everything is being done which can be done to make every member desire to attend, and the many offers of hospitality are being coördinated with the demands of the program itself. Western Reserve University is providing, among other things, the rare treat of a Latin play in modern version presented in Severance Hall, the most beautiful auditorium in the city, and near to headquarters. Among local speakers will be Edwin Meade ("Ted") Robinson, of the *Cleveland Plain Dealer*, staunch friend of classical study, and famed for his fine humor and his after-dinner speeches.

Nothing is being overlooked that might help to make this the most important and the best meeting of the Classical Association of the Middle West and South in the thirty-two years of its history. Whether it will be so depends very largely on the coöperative help and *the presence* of a large proportion of our membership. We need occasionally to be reminded that this is the most important meeting of classical teachers in the territory served by our organization; that this is the most important professional organization of college and secondary teachers of Latin and Greek in the world; that it publishes the most widely read journal for teachers of classical languages obtainable anywhere in any language; that we render to our Association only a paltry part of the service due and receive far less than our share of its benefits when

we do not attend its annual meetings; that such a gathering of keen-minded people of the same interests from all over the country is something far more than just another teachers' meeting; and that it is due ourselves, our profession, and the best interests of our teaching as individuals to renew our courage, our minds, and our spirits at this fountain of good things and in this mingling of friends of like mind from all parts of the country. Let us, then, begin to lay our plans for going to Cleveland.

VICTOR D. HILL

THE CHRISTMAS MEETINGS

On December 26-28, the American Philological Association, the Archaeological Institute of America, and the Linguistic Society of America held their annual meetings at the Hotel Astor in New York City. Although the associations were not the guests of any local organization, the chief educational and archaeological institutions of the city were represented on the efficient local committee headed by Professor W. L. Carr.

The members of the associations were invited to visit the Museum of the American Numismatic Society, the rooms of the American Academy of Arts and Letters, the collection of early books belonging to Mr. George A. Plimpton, the newly opened Frick Collection, the Pierpont Morgan Library, and the Metropolitan Museum of Art. Many took advantage of these unusual opportunities, but in spite of this and the other distractions incident to a meeting in a large city, the sessions for the reading of papers were well attended.

One hundred and forty-seven were present at the banquet which marked the end and the climax of the Horatian Bimillennium, three hundred and forty-three at the formal banquet of the three associations, while the total registration reached the figure of five hundred and seven; far beyond any previous attendance.

The following officers of the American Philological Association were elected for the coming year: President, G. L. Hendrickson; Vice-Presidents, W. A. Oldfather and A. M. Harmon; Secretary-Treasurer and Editor, L. A. Post.

The meeting next year is to be at the Hotel Stevens, Chicago.

RUSSEL M. GEER

CHARACTER PORTRAYAL IN PLAUTUS

By WALTER H. JUNIPER
Ohio State University

Legrand has studied the *personae* of Greek New Comedy.¹ Prescott has treated "inorganic" rôles in Roman Comedy and hinted at their character portrayal,² and this has been subsequently treated in a study of Miss Ortha Wilner,³ who had previously discussed⁴ contrast and repetition as devices in character portrayal in Roman Comedy.

Previous work on character portrayal may be generally criticized on the ground that scholars have attempted in every case to base conclusions upon a study of Greek New Comedy as represented by the fragments of Menander and others and as reflected in the plays of Plautus and Terence, or on Roman Comedy, which includes both Plautus and Terence. The former represents a study the very nature of which can only lead to hypothetical and conflicting conclusions, since the remains of actual Greek New Comedy are too insufficient; while Plautus and Terence represent only a reflection of Greek New Comedy through two men with entirely different viewpoints. Because they had entirely different viewpoints no study of character portrayal in Plautus and Terence taken together can give very gratifying results. One can, however, come to comparatively definite conclusions by a study of charac-

¹ P. Legrand, *Daos*: Paris (1910), 64-234, 307-324.

² H. W. Prescott, "Inorganic Rôles in Roman Comedy," *Class. Phil.* xv (1920), 245-281.

³ Ortha L. Wilner, "The Character Treatment of Inorganic Rôles in Roman Comedy," *Class. Phil.* xxvi (1931), 264-283.

⁴ Ortha L. Wilner, "Contrast and Repetition as Devices in the Technique of Character Portrayal in Roman Comedy," *Class. Phil.* xxv (1930), 56-71.

ter portrayal in Menander, in Plautus, or in Terence made as far as is possible separately.

Secondly, previous work on character portrayal has dealt too individually with particular *personae* of a particular play with little attention to the interrelationship of *personae* both within a single play and in all the other plays of an author.

Again, no previous study has satisfactorily shown how far character portrayal is important in comedy and to what extent its importance influenced the author in composition.

Previous work in character portrayal has been, though perhaps inevitably so, too subjective. Legrand, for example, picks Smicrines (*Epitrepontes*), Truculentus (*Truculentus*), Euclio (*Aulularia*), and Demea (*Adelphoe*) as "les plus caractérisés,"⁵ and says that Simo (*Mostellaria*) has a "certain relief individuel."⁶ Miss Wilner names Pamphila (*Stichus*), Delphium (*Mostellaria*), Megaronides (*Trinummus*), and Scapha (*Mostellaria*) as rôles more or less individualized.⁷ Neither study includes a definition of the term "individual."

Little notice has been given to the relative importance of character portrayal in Greek New Comedy when compared with Roman Comedy. Character portrayal was of more than minor importance in the refined comedy of the Greeks.⁸ While Menander's gallery of *personae* represents the same types found in the comedies of Plautus and Terence, Menander strains the restrictive limits of the comedy of manners to their utmost and produces again and again *personae* which are, if not truly individual, no mere puppet-like types.⁹

A general reading of the plays of Plautus and Terence reveals only traces of the artistic character portrayal which is so charac-

⁵ *Op. cit.*, 216, n. 1.

⁶ *Ibid.*, 224, n. 1.

⁷ *Class. Phil.* xxvi, 268-270, and n. 3.

⁸ Cf. C. R. Post, "The Dramatic Art of Menander," *Harv. Stud. in Class. Phil.* xxiv (1913), 111-145: particularly section III, "Characterization," 139-142.

⁹ Cf. E. Capps, *Four Plays of Menander*: New York, Ginn and Co. (1910), Preface and introductions to the individual plays. While Capps is admittedly correct in what he says about the general excellence of Menander's portrayal of character, it may be questioned whether he is not reading too much into the *personae* of Menander.

teristic of Menander. The traces are more readily discerned in Terence than in Plautus,¹⁰ perhaps because Terence wrote for the Scipionic Circle, whose tastes were for the refinements of Greek New Comedy and not for the broad farce in which the Roman audience took pleasure.

Plautus' purpose on the other hand was to give his audience what it wanted, a purpose which reduced and concealed the artistry which Greek New Comedy in an unmutated state would show. Everything, including artistic characterization and consistency of characterization, was sacrificed to humor, and character portrayal remained only where it was necessary for the success of plot and humor to have a *persona* who stayed in character, and where the *persona* by his portrayal contributed to humor.

The number of *personae* in the comedies of Plautus is not a large one. The tables of *personae* in the codices list them under thirty-seven headings, a small number for twenty separate plays. One can decide at the outset that so small a number is due to the stereotyped plot of Plautine Comedy which calls for the same *personae* repeatedly.

With one exception the plot in all of the plays centers around a deception.¹¹ Where deception is not of first importance the play has to do with a young man's struggles to obtain the object of his love—the same theme as that of the plays where deception is of primary importance. In comedies which follow such a cut-and-dried plot the same *personae* are needed in every play. There must be someone who engineers the deception (e.g., *servus*), someone who lends assistance to the deception (e.g., another *servus*, *parasitus*, *meretrix*, *sycophanta*), someone who is deceived (e.g., *senex*,

¹⁰ H. Siess, "Über die Charakterzeichnung in den Komödien des Terenz," *Wiener Stud.* xxviii (1906), 229–262; xxix (1907), 81–109, 289–320.

Cf. Tenney Frank, "Terence's Contribution to Plot Construction," *Am. Jour. of Phil.* xlix (1928), 309–322. The substance of Frank's article is this: Terence's contribution to plot was to intensify the effect of comedy with the elements of surprise and suspense; consequently the plot-revealing prologue of Plautus is not used by Terence. From this it follows that for Terence's purposes more conscious interest in character portrayal was needed for the development of plot than for Plautus' plot, from which the explanatory prologue removed the surprise element.

¹¹ Cf. Helen E. Wieand, *Deception in Plautus*: Boston, R. G. Badger (1920), 9–15,

leno), someone who is benefited by the deception (e.g., *adulescens*), and something gained by the deception (e.g., usually the freedom of the *meretrix*). The differences of a single play may call for various other types who are treated in accordance with their importance.

Plot, then, is the important factor, and the *personae* are molded to fit plot and are what they are because of function in plot. They represent types in type situations. Because they were type *personae* in type situations the audience understood them the moment they appeared on the stage. There was, therefore, no need for the author to devote any great degree of attention to character portrayal beyond its use as a vehicle to make the plot understood.

The *personae* of Plautus never become truly individualized. An individualized *persona* is a real person depicted on the stage, who breathes and feels and who is withal a human being. None of Plautus' *personae* can be said to be this. Some of them are raised above the type so that they are differentiated from the other members of their class and so that they do approach individualization. They never quite attain it simply because individualization of a *persona* is the result of painstaking care upon the part of an author who is consciously aiming at characterization. The audience to whose tastes Plautus catered was not interested in the character play.

It will be observed, however, that a small number of the plots of Plautine comedy depend upon the characters of certain *personae*, and that these plots cannot be understood until the characters of the *personae* involved are understood. The characters of such *personae* must be clearly described, and only in the case of these *personae* can it be concluded that Plautus made use of conscious means of character portrayal. Of these *personae* alone can it be said that individualization is definitely approached.

The *personae* which seem to go beyond the type and approach individualization fall under four general headings:

1. *Persona* upon whose character plot depends: Euclio, Pyrgopolynices, Phronesium.
2. *Persona* who has a minor rôle, but whose character is important to plot: Acroteleutium, Misargyrides.

3. *Persona* whose character is not important to plot, but carried beyond the type for some definite reason such as humor: Scapha, Philematium,¹² Ergasilus.

4. *Persona* whose character stands out because it is different: Alcumena.

Because plot depends upon the characters of the *personae* of the first group, in each case character is clearly portrayed in the prologue and opening scenes because it is essential that the audience know the character of the *persona* to understand the subsequent action of the play.

The prologue of the *Aulularia* has a twofold purpose, to impart the exposition of the plot relating to Euclio's daughter and the necessary characterization of Euclio. The description of Euclio's father and grandfather becomes an indirect description of Euclio himself (vss. 9-22):¹³

is quoniam moritur (ita auido ingenio fuit),
numquam indicare id filio uoluit suo,
inopemque optauit potius eum relinquere
quam eum thesaurum commonstraret filio:
agri reliquit ei non magnum modum,
quo cum labore magno et misere uiueret.
ubi is obiit mortem qui mi id aurum credidit,
coepi opseruare, ecqui maiorem filius
mihi honorem haberet quam eius habuisset pater.
atque ille uero minu' minusque impendio
curare (minu' que) me impertire honoribus.
item a me contra factum est, nam item obiit diem.
is ex se hunc reliquit qui hic nunc habitat filium
pariter moratum ut pater auosque huius fuit.

To make the action of the first scene perfectly clear the prologue goes on to describe Euclio's attitude toward the treasure which he is jealously guarding (vss. 37-39):

¹² The importance attached to the portrayal of Scapha and Philematium may be due to greater importance of these *personae* to the plot of the Greek comedy from which Plautus drew the *Mostellaria*, which importance is lost in the Plautine adaptation. This is only a conjecture. From the play as it stands today the character portrayal of the toilet scene can be justified only by the humor it lends to the scene.

¹³ All line citations follow the text of the edition of W. M. Lindsay, Oxford University Press (1903).

sed hic senex iam clamat intus ut solet.
 anum foras extrudit, ne sit conscia.
 credo aurum inspicere uolt, ne surreptum siet.

The ejection of Staphyla (vss. 40-66) with Euclio's expressed fear that Staphyla will discover his hidden treasure (vss. 61-63) by action bears out the description of the prologue, so that for the audience Euclio's characterization has been sufficient to make the succeeding action intelligible. Staphyla's monologue while Euclio is in the house adds to the characterization (vss. 67-73),

noenum mecastor quid ego ero dicam meo
 malae rei euenisse quamue insaniam
 queo comminisci; ita me miseram ad hunc modum
 deciens die uno saepe extrudit aedibus.
 nescio pol quae illunc hominem intemperiae tenent:
 peruigilat noctes totas, tum autem interdus
 quasi claudus sutor domi sedet totos dies.

The character of the Miles is so important to an understanding of the plot that an entire scene (vss. 1-78) is devoted to his characterization before the exposition is given in the delayed prologue. His character is portrayed indirectly by his own boasting and by the flattery of Artotrogus, and directly with a clarity that the audience can in no way mistake by Artotrogus' asides (vss. 20-23, 33-35). Where there is even the remotest possibility that flattery may be misunderstood by the audience the aside makes the truth more than evident (vss. 19-23):

Py. istuc quidem edepol nihil est. Ar. nihil hercle hoc quidemst
 praeut alia dicam—quae tu numquam feceris,
 periuriorem hoc hominem si quis uiderit
 aut gloriarum pleniorum quam illic est,
 me sibi habeto, ego me mancupio dabo.

Palaestrio's monologue, which follows this scene and functions as a delayed prologue, contains, before the exposition of the plot, a direct characterization of Pyrgopolynices (vss. 88-94):

hoc oppidum Ephesust; illest miles meus erus,
 qui hinc ad forum abiit, gloriosus, impudens,
 stercoreus, plenus periuri atque adulteri.
 ait sese ultro omnis mulieres sectarier:

is deridiculost quaqua incedit omnibus.
itaque hic meretrices, labiis dum nictant ei,
maiolem partem uideas ualgis sauiis.

Likewise, the prologue of the *Truculentus* characterizes Phronesium, again, before the exposition (vss. 12-17):

hic habitat mulier nomen quod est Phronesium;
haec huius saeculi mores in se possidet:
numquam ab amatore [suo] postulat—si quod datumst,
sed relicuom dat operam—ne sit relicuom,
poscendo atque auferendo, ut mos est mulierum;
nam omnes id faciunt, quom se amari intellegunt.

The first part of Diniarchus' monologue (vss. 22-76) is a continuation of the prologue, giving a direct characterization of greedy *meretrices* in general. This description becomes an indirect characterization of Phronesium when he continues the exposition of the prologue and tells what Phronesium has done (vss. 77-90).

After the introductory characterizations character portrayal is mainly by action, since the interest is rather in what the *persona* does than in what kind of *persona* he is. The *personae* logically conduct themselves in accordance with the characterizations which have been given to the audience in the introductory stages of the play. Here repetition plays an important part, though the function of repetition is more definitely to produce humor than to portray character.

In the *Aulularia* Euclio's character is emphasized by his extreme caution that the house be guarded (vss. 79-81, 89-100, 103-105), the ejection of the cooks (vss. 406-444), the repetition of the running-to-look motive (vss. 65 f., 202 f., 242-250, 444, 624-627, 658-660), and continual references to money and poverty (vss. 186, 190, 214, 216, 240, 371-387, 541-544, 786). Three times Megadorus is told that the bride will have no dowry (vss. 238, 255-258). Three times Euclio implores the goddess, *Fides*, to keep his pot of gold safe (vss. 608, 611, 614).

The character of Pyrgopolynices is similarly emphasized by further action consistent with the introductory characterization. There is much repetition of boasting and displays of false modesty (vss. 1021, 1040, f., 1047, 1057, 1063 f., 1074 f., 1079, 1082, 1086 f.,

1227, 1265, 1320). The captain continually shows interest when there is any mention of a woman (vss. 60, 66, 958-969, 1104-1106). Closely linked up with his boasting in his anxiety for praise and pleasure at flattery (vss. 39, 999-1000, 1038, 1385). His stupidity is revealed by repeated instances in which he is easily duped (vss. 957-988, 991-1093, 1202-1205, 1223, 1374-1377). His general appearance and overbearing manner are consistent with his conduct. In one place he says that he is going to strut about to make himself look important (vss. 1044 f.). In the final retribution scene (vss. 1394-1427) his true cowardly nature is revealed first in his repeated attempts to excuse himself (vss. 1403-1405, 1409-1410). In addition he is easily made to swear that he will not try to get even, that his punishment was deserved (vss. 1411-17); and he is completely submissive and beaten when he learns the truth (vss. 1427-37).

Phronesium's character is brought out by her treatment of her three lovers. She cleverly leads Diniarchus on by telling him of her plot against the captain so that Diniarchus feels she loves him alone (vss. 352-433). Her deception of the captain is cleverly engineered and he is consequently repulsed when no presents are forthcoming (vss. 515-550). Strabax is received with welcome (vss. 664-668) and subsequently gains priority over Stratophanes in Phronesium's eyes because he is going to give while Stratophanes has given (vss. 960 f.). Phronesium depicts her own calous nature by boasting of her cleverness in getting presents for herself (vss. 448-475, 500 f., 891 f., 964 f.). She continually harps on presents and demands them from her lovers (vss. 399 f., 425, 430 f., 523 f., 537, 589-592, 616 f., 884-889, 901, 929, 960).

Thus these *personae* are characterized at the beginning of the prologue or protatic scene. This is conscious character portraiture on the part of the author because the plot which is to follow is intelligible to the audience only if the audience understands the portrayal of character upon which the plot turns. The characterization, therefore, regularly precedes the exposition. After the initial scene the action logically follows the initial characterization and sharpens it by example.

At times it is necessary for one *persona* to characterize another so that for the purposes of plot the audience will know of what kind of character the describing *persona* thinks the other to be. This again is a type of character portrayal which is important for the success of the plot.

In the *Truculentus* Phronesium is characterized by Diniarchus, but the characterization is untrue. However, the characterization is understood perfectly, and it is important that the audience be given this characterization so that Diniarchus' attitude toward Phronesium will be clear (vss. 434-440):

pro di immortales! non amantis mulieris,
sed sociai unanimantis, fidentis fuit
officium facere quod modo haec fecit mihi,
suppositionem pueri quae mihi credidit,
germanae quod sorori non credit soror.
ostendit sese iam mihi medullitus:
se mi infidelem numquam, dum uiuat, fore.

In the *Aulularia* the character of Euclio is further pictured by the description of Euclio and his ways by Strobilus in a dialogue with Anthrax (vss. 297-320). Pyrgopolynices is described by others by means of asides when a *persona* is talking with him, and by the usual uncomplimentary epithets of a braggart captain (vss. 235 f., 775-778, 801 f., 923 f., 1024, 1037, 1043-1045, 1131, 1390-1392).

There is little conscious use of contrast as a device for character portrayal. Whatever contrast there is seems to be incidental rather than definite character portraiture. Euclio, it will be admitted, is more at ease when his gold is beneath his cloak than when it is hidden away in the house, so that to some degree the two scenes are contrasted (vss. 406-448, 449-459). Pyrgopolynices in the scenes with Artotrogus, Palaestrio, Acroteleutium, and Milphidippa is readily duped and consequently appears stupid in comparison with those who are deceiving him (vss. 1-78, 957-988, 991-1093, 1216-1280). Phronesium's attitudes toward her three lovers are naturally contrasted.

Those *personae* upon whose characters plot depends are, therefore, characterized more and by more direct methods than those

who are types. The method is clear initial characterization by means of a prologue or protatic scene plus action throughout the play on the part of the *persona* consistent with the initial characterization. Then when a brief characterization is necessary that the audience may understand the plot there are definite passages where a *persona* either describes himself or is described by another, and such characterizations are placed in the emphatic position of the monologue and the aside.

It will be seen that the characterizations of the *personae* in the other groups are by the same methods as those of the *personae* of the first group. Their characterizations are, however, emphasized less than the characterizations of the *personae* of the first group, since plot does not depend so completely upon their characters.

Acroteleutium is indirectly described by Palaestrio before she appears, when he tells Periplectomenus the kind of woman needed for the deception (vss. 782-788) and by Periplectomenus when he describes the woman he can procure (vss. 794, 803 f.). Her appearance and conduct bear out the characterization. She boasts of her ability in mischief (vss. 887-890, 941-943, 1173 f.). The actual deception of the captain strengthens her characterization by practical illustration that she is all she has been said to be (vss. 1216-81).

The entrance of Misargyrides is so sudden that there is but little time for initial characterization (vss. 532-535). Like Euclio, he repeatedly harps on money and cries for his *faenus* (vss. 560 f., 567, 569, 571, 575, 580, 585, 588-592, 603-605, 614, 654), while Tranio adds to the characterization with his vicious epithets (vss. 593, 605-608, 619, 623, 651, 657).

The characterization of Scapha and Philematium is restricted to a single scene. There is no initial characterization, but characterization entirely by action aided by the comments of Philolaches from the *angiportus*. Scapha's character is portrayed by her advice to Philematium not to devote herself to Philolaches alone (vss. 187-190, 194-196, 208 f., 216 f., 224-226, 231, 245-247), by her flattery (vss. 251, 255, 259, 261-264), and by her pithy sayings and obscenity (vss. 159-161, 169, 268 f., 273-278). Like Phronesium, she harps on the presents lovers must bring (vss.

159 f., 210 f., 286). To prove to Philematium that she should not hold to a single lover she describes her own early experiences (vss. 198–202). Philolaches' remarks from the *angiportus* describe her, though his descriptions are exaggerated according to his mood (vss. 170, 213, 218 f., 256 f., 270, 279 f.).

Philematium's character is a natural contrast. There are constant allusions to neatness (vss. 166, 172, 187, 248 f., 254, 258, 261, 272, 282, 293) and repetitions of her anxiety to please Philolaches (vss. 167, 204 f., 209, 214 f., 220 f., 249, 293). Her character is further sharpened by the comments of Philolaches and Scapha which are of course prejudiced in her favor (vss. 161, 173, 182, 186 f., 190, 206, 251, 259, 309).

The characterization of Ergasilus falls for the most part to his own monologues (vss. 69–109, 461–497, 768–780, 901–908). His ravenous conduct in the kitchen is vividly described by the *puer* (vss. 909–921). His tactics with Hegio to secure a dinner (vss. 133–191) plus numerous references to food make his characterization consistent with the initial description of the first monologue.

Although there is no definite characterization of Alcumena in the prologue, the general situation imparted by the prologue furnishes some idea of her character (vss. 97–139). Her initial characterization, that of the faithful wife, is brought out by her sorrow at her husband's departure (vss. 499–545), continued in a later monologue (vss. 633–653), and emphasized by her repeated insistence on her innocence (vss. 812, 817, 820 f., 831–834, 882–890) and her ready forgiveness when Iuppiter apologizes (vss. 897–945). Important to the audience are Amphitruo's characterizations of his wife (vss. 654–658, 676–678). Once only does Alcumena directly characterize herself (vss. 839–842). Self-characterization has been shown to be frequent in the boasting of a *persona* with whose character self-description is consistent. Self-description would not be consistent with the character of Alcumena, but her description is properly interpreted by the audience as a logical protest against the unjust charge of her husband.

Because the *personae* of Plautus are type *personae* with so little true character portrayal the use of *contaminatio* in the composition of the plays does not affect characterization. Apparent

inconsistencies in character such as Mr. Blancké finds¹⁴ are to be disregarded, since in Plautine comedy anything and everything is sacrificed to humor.

Since function in plot determines character, a *persona* must be treated with reference to function rather than name. There is no clear-cut line to divide the well-characterized *personae* from those not well characterized. The *personae* of Plautus do not represent a small group of well-characterized *personae* plus a larger group of *personae* with little or no characterization sharply separated from the minority group. Actually the *personae* of Plautus form a single group which embraces all grades of characterization. Of this group most of the *personae* can be classed as types. On the other hand those who are among the best characterized rise above the types and more or less approach individualization. These better characterized *personae* are found to be *personae* of characters which are either functionally important to plot or humorous.

Whether the character of a particular *persona* is functionally important or important for humor it is portrayed by the same methods, and these methods are consistent with Plautine technique: that is to say, fitted to the audience of Roman Comedy. The methods are, therefore, clear-cut and unmistakable: direct initial characterization in prologue or protatic scene plus action throughout the play consistent with the initial characterization, and further direct characterization in the form of self-description and description-by-another in emphatic positions such as the monologue and the aside.

A study of Menander reveals similar methods of character portrayal, but better portrayal due to more conscious interest in character. The supposition is that Greek New Comedy excelled in artistic character portrayal. The plays of Plautus, because of contamination, shortening, and additions, represent adaptations which are very different from their Greek models. Although Plautus represents a coarsening process the artistry has not been entirely destroyed. Enough remains for a technique of character

¹⁴ Wilton Wallace Blancké, *The Dramatic Values in Plautus*: Geneva, New York, Press of W. F. Humphrey (1918), 56-62.

portraiture which is consistent with the technique of the plays.

A study of character portrayal in Menander or in Terence would be far different from a study of character portrayal in Plautus. This study has attempted to determine, in spite of the comparative unimportance of character portrayal to plot, how Plautus, when there was need for it, drew from the varying techniques of the writers of Greek New Comedy a technique consistent with his own purposes.

THE READING METHOD—IS IT PRACTICABLE IN LATIN?¹

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Is it possible to make the modern high school student read Latin and "like it"? Upon the answer to this question hangs the future of Latin in the public school curriculum. Nor is it such an academic question for college teachers of the classics. If Latin is crowded out of the high schools, many professors of Latin will be compelled to take up the selling of life insurance, become deans or registrars, or live off their wives' relatives. In my opinion we Latin people do not realize what is happening in the high schools and elementary schools of this country or, if we do, we are not meeting the situation, but rather standing off and throwing brickbats at those who "are running the show." Recent articles in *Latin Notes* and the *CLASSICAL JOURNAL* by experienced and successful teachers of Latin in the secondary schools indicate that their spirits are troubled by the Latin situation, especially in the public high schools. The heavy hand of the College Entrance Examination Board is upon them and they are restive under it. According to Miss Mildred Dean, Supervisor of Latin in the Washington, D. C., schools, they are restive because "Cp. 2 is entirely unsuited to present conditions, and its effect on our course is disastrous in the extreme. It turns the teacher's attention away from the practice of getting meaning from Latin to formal drill on difficult forms and to explanations of moods and tenses far beyond the grammatical stage of the children's growth. These questions were planned when pupils began English grammar in the fourth grade and had all the vocabulary of grammar before they began Latin. Pupils were then answering these questions in their seventh year of expe-

¹ Read at the seventeenth annual Conference of the Classical Teachers of Iowa, at Iowa City, Iowa, February 16, 1935.

rience with English grammar and their second with Latin. Whereas these questions today are at the end of their second year of experience with the vocabulary of grammar and are impossible in their difficulty."² An analysis of this examination is of interest. The Cp. 2 examination of June 1934 consists of an adapted passage from Caesar's *Civil War*, which is to be translated into English, grammatical questions on twenty items involving declension of nouns, pronouns, and adjectives, conjugation of verbs, principal parts of verbs, comparison of adjectives and adverbs, and the explanation of tense, mood, and case uses, and finally the translation of four English sentences into Latin. Now just what does this examination measure? *First*, ability to translate Latin into English; *second*, ability to decline certain nouns and conjugate certain verbs; *third*, the ability to explain in grammatical terminology the reason for the use of certain cases, tenses, and moods; *fourth*, ability to translate complex English sentences into Latin. There is a big question mark in my mind whether such an examination should be given to second-year students of Latin. Some may doubt that the College Entrance Examinations have much effect on Latin as actually taught in the public high schools throughout the country. If so, they should read Miss Eddy's survey of foreign language instruction in the United States, based on an actual visitation of classrooms all over the country. She found that the vast majority of Latin teachers spend most of their activity in teaching or attempting to teach formal grammar, the writing of Latin, and the analytical translation of relatively small amounts of Latin.³ Will this kind of examination and this kind of teaching, if continued, solve the situation which is before us? Those who are proposing a reading method of teaching foreign languages do not think so.⁴

² Mildred Dean, "The Latin Situation," *Latin Notes*, xii, No. 4 (Jan. 1935), 5.

³ Helen M. Eddy, *Instruction in Foreign Languages* (National Survey of Secondary Education, Monograph No. 24): Washington, Government Printing Office (1933), 33-49.

⁴ This paper was written before the Cp. 2 examination of June 1935 had appeared. In this examination the College Board has very wisely omitted all questions on formal syntax and inflections. The examination consists of a Latin paragraph for sight translation, several Latin passages to be read for comprehension and checked by questions on comprehension, and an English paragraph to be translated into Latin. This is a step in the right direction.

Just what is meant by the "reading method"? Is it just another slogan which shows the American foreign language teacher's genius for getting greatly excited about some panacea in method and then suddenly cooling off when another "cure all" is offered to his credulous eyes and ears? I think that it is more than that. The "reading method" is no new thing in Latin. No doubt Cicero used it himself. I imagine that all people since Cicero who have really known Latin have "read" it. The "reading method" is simply reading Latin. Most of our students are not doing it and perhaps some of us teachers are not either. The Latin wise men of the past have all exhorted their disciples to use the reading method. Professor Hale, to go back no further than fifty years, wrote on "The Art of Reading Latin." He set his foot down hard on any "prowling around" in Latin sentences looking for predicates, subjects, or what not. Since that time the famous Committee of Ten in 1894, followed by another illustrious Committee of Twelve in 1899, in turn followed by an even more distinguished Committee of Fifteen in 1909, again succeeded by a committee of indeterminate number in 1913, have all recommended with almost monotonous regularity that we read Latin.⁵ Even the College Entrance Examination Board has piously declared: "From the outset particular attention should be given to developing the ability to take in the meaning of each word, and so, gradually, of the whole sentence, just as it stands."⁶ As you know, the Classical Investigation joined the procession and everyone became inflamed with the desire to read Latin as Latin; i.e., the inflammation became apparent in the rewording of most of the courses of study and the introductions to elementary texts in Latin. Then people who had always tried to read Latin and not treat it as a

⁵ Cf. W. G. Hale, *The Art of Reading Latin*: New York, Mentzner, Burk and Co. (1887); *Report of the Committee of Ten on Secondary School Subjects*: New York, American Book Co. (1894), 60-75; "Report of the Committee of Twelve of the American Philological Association on Courses in Latin and Greek for Secondary Schools," *Transactions and Proceedings of the A. P. A.*, XXX (1899), 78-112 (also published separately by Ginn and Co.); "Report of the Commission (of fifteen) on College Entrance Requirements in Latin," *Transactions and Proceedings of the A. P. A.*, XLI (1910), 135-140; *Preliminary Report of the Committee on Classical Languages of the Commission of the N. E. A. on the Reorganization of Secondary Education*: Washington, United States Bureau of Education, Bulletin No. 41 (1913), 32-40.

⁶ Cf. *Bulletin 101*, College Entrance Examination Board, New York (1921).

glorified cross-word puzzle apparently became violently opposed to reading Latin as Latin. The reason for this opposition was, I believe, that each individual had his own pet method of reading Latin and he did not care to have his syntactical and inflectional corns trod upon. I think Dr. Henmon is right when he says: "The lay reader of this controversial literature cannot help but feel that the quarrel over the reading objective is not over the objective itself but over the methods by which it can be best realized. It is unthinkable that serious students of the problem should not recognize that the chief aim shall be to develop to the point of enjoyment the ability to read the foreign language."⁷

It can be granted then, I think, that Latin teachers do not seriously question the desirability of their students' reading Latin, even if they differ on just how this may be accomplished. However, the majority of their pupils in the high schools were not doing this at the time of the Classical Report and are not doing it now, even in the best schools (see Miss Eddy's report). If we all agree that we want above all things to teach our students to read Latin and if we also agree that they are not doing it now to any great extent, the only sensible thing to do is to find out, or try to find out, where the trouble lies. The Classical Investigation gave some valuable suggestions as to how to teach students to read Latin as Latin (especially in the Appendix to the Report), and articles have appeared in the CLASSICAL JOURNAL by Professor Carr and others giving certain definite suggestions as to how to attain the objectives set up as a part of the reading process in Latin.⁸ However, the fact remains that in most of our classes the main effort is given to the teaching of formal grammar and the analytical translation of a relatively small amount of Latin.

In the ranks of the teachers of modern languages there is now

⁷ V. A. C. Henmon, "Recent Developments in the Study of Modern Foreign Languages," *The Modern Language Journal*, XIX (1934), 192.

⁸ Cf. W. L. Carr, "Shall We Teach Our Pupils to Read Latin," *CLASSICAL JOURNAL*, XXIII (1928), 500-510; "Reading Latin as Latin—Some Difficulties and Devices," *CLASSICAL JOURNAL*, XXVI (1930), 127-140; Mignonette Spilman, "Learning to Read in the Latin Order," *CLASSICAL JOURNAL*, XXIV (1929), 323-337; H. P. O'Neill, *Reading Latin*: Chicago, Loyola University Press (1929); Helen Gary, *Latin as Latin—A Study Guide for Reading Classes*: New York, Allyn and Bacon (1930).

going on a spirited debate as to the necessity and feasibility of a much more extensive reading program than has ever been followed in the past. In a paper of mine which appeared in the *CLASSICAL JOURNAL* of February 1934, I outlined the objective evidence which was available at that time concerning the results of the so-called reading method in modern foreign languages.⁹ Since that time the results of two rather significant experiments have been reported in *Experiments and Studies in Modern Language Teaching* compiled by Professor Algernon Coleman, of the University of Chicago.¹⁰ At Milwaukee a two-year experiment was carried out under the general supervision of Professors Charles E. Young and G. E. Van der Beke in two public high schools and five parochial schools for the purpose of finding out whether an increased reading ability could be gained if all objectives should be subordinated to that of the ability to read French. The results from this experiment did not show that the students had gained a superior reading ability in French, since at the end of the first year all of the experimental classes fell below the first-year norm of the American Council Alpha French Reading Test, while at the end of the second year the classes from only one of the schools were above the national norms for second-year students. In my opinion, these results are not conclusive because the classes were not taught by a "clear-cut" reading method. As is said by the experimenters (pp. 149-150): "As the work progressed, teachers discovered that the use of the grammar which had officially been adopted by the schools, and which was not primarily adapted to a reading method, presented a good many difficulties. . . . Because of this fact, the directors of the project do not feel that they were able to set up a perfectly controlled experiment." The second experiment, which was carried on by Professor F. D. Cheydleur, of the University of Wisconsin, gives some rather conclusive evidence as to the results from the reading method in French. Cheydleur examined some two thousand students in high school and about the same

⁹ Mark E. Hutchinson, "Some Needed Research in the Teaching of Latin," *CLASSICAL JOURNAL*, XXIX (1934), 336-337.

¹⁰ Algernon Coleman *et al.*, *Experiments and Studies in Modern Language Teaching*: Chicago, University of Chicago Press (1934).

number of college students who were using the *Chicago French Series* in about forty-four high schools and thirteen colleges situated in all parts of the United States. No one who is familiar with the *Chicago French Series* can deny that it is pledged to the reading method in its pure form. As most teachers follow their textbook to a great extent, it can be assumed, I believe, that this group of schools was using a reading method of teaching French. The American Council Alpha French Silent Reading and Vocabulary Tests and The American Council French Grammar Test (Selection Type) were given at the end of the second and fourth semesters. Professor Cheydleur also compared the results attained by superior students trained by non-reading methods in three large city high schools with those attained by superior students trained by the reading method. Without going into the statistical details on which his conclusions are based I think that his data warrant him in saying: "(1) Since vocabulary achievement at all levels tested, in both school and college, exceeds the national norms by too great a margin to be attributed to chance, the procedure is superior for vocabulary-building. (2) Since silent-reading achievement at all levels tested, in both school and college, exceeds the national norms by too great a margin to be ascribable to chance, the procedure is superior for attaining the reading objective. (3) Since grammar achievement at all levels tested, in both school and college, falls below the national norms by too great a margin to be imputed to chance, the procedure is inferior for the attainment of mastery in grammar. (4) Since total achievement as expressed by the composite percentile ranks at all levels tested, in both school and college, exceeds the national norms by too great a margin to be attributed to chance, the procedure is superior for the attainment of the three functions combined, namely, vocabulary, grammar, and silent reading. (5) Finally, while we believe that our investigation reasonably demonstrates that the 'reading' method is probably the preferable plan to follow in the average two-year high school or college course, where most students do not take foreign languages longer than that time, it does not demonstrate that a 'modified direct' or 'eclectic' method may not be more desirable in courses in which the students actually continue the

subject for a longer period."¹¹ But what have all these data in regard to the teaching of French to do with Latin? some one will say. I can only answer that perhaps such a method would not work out so well in Latin instruction, but that we have some evidence from laboratory schools in both the University of Chicago and the University of Iowa that it succeeds fairly well in practice.¹² I realize that at both institutions there is considerable town and college gossip unfavorable to the method, but I believe that most of this criticism comes from those who think that the writing of Latin and the learning of formal grammar are worth-while activities in themselves regardless of their value for learning to read Latin. Furthermore, I challenge the Latin teachers of America to provide a series of texts similar to the Chicago series in French. If we want objective evidence on the efficiency of the "reading method," we must actually try it out. I rather think that Professor Potter, of the University of Iowa, would not care to pose as an advocate of the reading method, as it is generally understood, but he has said in print that one of the essential prerequisites to the student's successful attack upon a Latin sentence is that "his knowledge of vocabulary for free application be such that he will recognize at least nine in every ten words of the passage."¹³ In other words, no one will be able to read any language with facility if every other word is new to him. Some of the features of the Eddy series may not be applicable to Latin, but the policy of the gradual introduction of new words and their constant repetition surely can be practiced in Latin as well as French. Carr has pointed out the high vocabulary "density" in *Viri Romae, Fabulae Faciles* and in Caesar and Cicero.¹⁴ I feel quite certain that a laboratory count of the proportion of new words to old words in most of the reading material in first-year and second-year Latin texts would find it too high for any real reading. I am also convinced that our stu-

¹¹ F. D. Cheydleur, "Attainment by the Reading Method," in Coleman, *op. cit.*, 100-104.

¹² Cf. my article, *op. cit.*, 338-340.

¹³ Franklin H. Potter, "Training for Comprehension," *CLASSICAL JOURNAL*, XXIII (1927), 27.

¹⁴ W. L. Carr, "Vocabulary Density in High School Latin," *CLASSICAL JOURNAL*, XXIX (1934), 323-334.

dents must do more reading in the early stages of their Latin study and that they must have specially constructed reading material in order to do this reading. At certain stages in vocabulary knowledge, there should be supplementary readers provided containing few, if any, new words. Michael West has shown us that English classics can be cut down in vocabulary load and not lose their literary flavor. Miss Eddy and her colleagues have done the same for French. It does not seem to me an impossible task for Latin, although it certainly is no "week-end job," as anyone who has tried it can testify. It would seem to me, however, that if we wish to give the "reading method" a fair tryout in the teaching of Latin, it must be done. If it is done, we shall be much nearer attaining Professor Potter's dictum that the student must recognize nine out of every ten words in a Latin passage, if he wishes to read it.

The second main tenet of the reading method, as I understand it, is that a formal recall knowledge of grammar is not needed, but that a recognition knowledge is sufficient for reading. The *Chicago French Series* is based on this premise. Progress tests and workbooks are provided which furnish means for drill on functional syntax and inflections. Cheydleur's study cited above gives strong evidence that a reading knowledge in French is being acquired by a method which does not stress formal grammar. As Professor Henmon says in reporting on this study: "Whatever may be the importance of grammar study in a fully rounded course over an extended period, it is quite obvious from these data that in comparison with the national norms one can acquire in the course of two years, by making proper use of the reading method, a superior working vocabulary and a superior reading knowledge without a mastery of the rules of syntax."¹⁵ The Classical Investigation Report offered some objective evidence that a knowledge of grammar did not correlate highly with reading knowledge in Latin. The most recent study which gives data on this matter is that by Miss Catherine Haage.¹⁶ Miss Haage has constructed

¹⁵ V. A. C. Henmon, *op. cit.*, 192.

¹⁶ Catherine M. Haage, *Tests of Functional Latin for Secondary School Use Based Upon the Recommendations of the Classical Investigation*: Ph.D. thesis, University of Pennsylvania (1932), 162-163.

tests on functional Latin in forms, vocabulary, comprehension, and speech feeling, which to my mind represent the first serious effort to measure functional knowledge of Latin by objective tests. She gave her tests to 1,805 students from all four years of Latin study in the high school, and for each year the correlation between vocabulary knowledge and ability to read Latin was considerably higher than that between knowledge of forms and comprehension. This was particularly true in the second year, where the correlation between vocabulary and comprehension was .25 higher than between forms and comprehension. The correlation between forms and comprehension for all four years combined was only .508. This low correlation appears particularly significant to me, as it seems to show that even a functional knowledge of forms is the least important of the skills necessary to read Latin. What can we say then about the old formal study of rules of syntax which was shown by Brueckner's study, a part of the Classical Report, to have no significant relation with the ability to understand Latin?¹⁷

One reason why I am inclined to favor a thorough tryout of the reading method is the very fact that it puts grammar in a decidedly secondary position. In our high schools today we are faced with a practical situation. Let me quote from a recent article in *Latin Notes* written by a teacher of Latin in New York City: "Today junior high school teachers are forced to build on a swamp instead of the rocks of English grammar. Twenty years ago we had ninth grade Latin students who had had several years of English grammar, while now we get students who cannot tell a noun from a verb and have apparently never heard of a preposition."¹⁸ It seems perfectly evident to me that we are deceiving ourselves if we think we can put such students through the formal grammar mill. We can, if we choose, "sulk in our tents" and mourn the passing of the good old days, but I doubt if that will solve our problems. I can see only one thing to do—unless we wish to

¹⁷ L. J. Brueckner, "The Status of Certain Basic Latin Skills," *Journal of Educational Research*, ix (1924), 390-402.

¹⁸ Harrison S. Coday, "As It Seems to a Junior High School Teacher of Latin in New York City," *Latin Notes*, xii, No. 4 (Jan. 1935), 5-6.

abandon Latin to the private schools—and that is to admit frankly that, if we wish to keep Latin in the public schools, we will teach only the minimum of grammar necessary to read Latin. I sincerely believe that much of the Latin grammar which many teachers are attempting to teach their students is useful mainly for writing Latin; i.e., we are teaching them a recall rather than a recognition knowledge of forms. If we take the point of view that recognition of forms is all that is necessary for a reading knowledge, and we must take that point of view if we wish to give the reading method a fair tryout, then we should determine very definitely what forms are important or most important. In a paper published in the CLASSICAL JOURNAL of May, 1935, I called attention to a study made by Paul Diederich in which he found only thirty-seven endings in Latin that occurred three times or more in 10,000 words chosen at random from the *Oxford Book of Latin Verse* and *Avery's Latin Prose Literature*. He used these thirty-seven endings as a basis for drill on forms, and his pupils read Latin and enjoyed it. Let me quote from his letter to me: "Last year the University School opened the Latin classroom as one department of the school library to which pupils could come whenever they had a free period and wished to read Latin. They came on the average better than six times a week, although there was no compulsion to come at all. In the classroom they selected a story and read it in a small congenial group, seated about a table. When in difficulty they consulted the teacher. This provided the only instruction in grammar outside of the mastery of the basic word-endings. As they finished a story, they took an objective test on comprehension and on the new words and constructions encountered in the story. They read on the average over two hundred pages of Latin during the year and the fastest pupil read fourteen times as much as the slowest." The reasons given by Diederich for the discontinuing of this plan are quite significant. They are: *first*, a great part of the classical Latin literature was too adult for the average adolescent mind; *second*, the "easy" Latin was not easy for the students because the vocabulary burden was too heavy. No student can really read any language with one finger in the dictionary. To my mind the reasons for dropping this class of vol-

untary reading in Latin furnish another argument for the preparation of Latin readers according to the plan followed by the *Chicago French Series*.

Mr. W. H. Strain in his master's thesis at Indiana State Teachers College entitled *Essential and Non-Essential Syntax and Inflections in High School Latin* attacks this problem from a somewhat different angle.¹⁹ From an analysis of 1,800 lines containing over 12,000 words in Berry and Lee's, Gray and Jenkins', Scudder's, and Ullman and Henry's second year Latin books Strain constructed a number of frequency lists of forms and constructions. While it would perhaps have been better to go directly to the classical authors themselves, his material is certainly typical of what is being read in the second year of high school Latin. Some of his findings in regard to the relative frequency of certain forms are very useful for teaching purposes. For instance, of the 2,931 total verb occurrences 1,220, or 41.7 per cent, consisted of perfect participles, perfect indicative third person singular forms, present indicative third person singular forms, and present infinitive actives. There are thus four forms accounting for over two-fifths of the verb occurrences. Furthermore, sixteen forms accounted for 78.5 per cent and thirty-three forms for 91.3 per cent of the total number of verb occurrences. The twelve most frequently occurring verb forms were the third person singular and plural of the perfect, present, imperfect, and past perfect indicative active, the present infinitives, and the perfect and present participles. The most frequently occurring verb form was the perfect participle, with 398 occurrences, and 32.7 per cent of the verbs in the 1,800 lines examined belonged to the third conjugation. In regard to the nouns (2,819 occurrences) there were 907 accusatives (32.2 per cent), 900 ablatives (31.9 per cent), 515 nominatives (18.3 per cent), 342 genitives (12.1 per cent), and 155 datives (5.5 per cent). I was quite intrigued with the fact that sixteen verb forms accounted for 78.5 per cent of the total number of occurrences. I maintain that the ability of students to recognize these sixteen forms at sight will help more in the reading of Latin than the formal recall knowledge

¹⁹ W. H. Strain, *Essential and Non-Essential Syntax and Inflections in High School Latin*: M.A. thesis, Indiana State Teachers College (1933).

of many forms which they will seldom if ever meet. I do not know where the irreducible minimum of forms or endings to be recognized can be put, but I am quite sure that it can be put much lower than many of us think.

There is little place in the reading method for writing Latin, since it demands a recall knowledge of Latin forms and rules. There is a growing feeling in many quarters that writing Latin does not help much in acquiring the ability to read Latin. As Professor Carr has said: "Common sense and the psychology of learning (which after all is only a sort of glorified common sense) would lead one to believe that one learns to do a given thing by doing *that* thing, not by doing something else: to be specific, one learns to read a language by reading it, not by writing it."²⁰ The College Entrance Examination Board has had much influence in the overemphasis of the writing of Latin in our classes in high school Latin. I cannot help feeling that Mr. Richard Walker, an experienced teacher of Latin both in public and private schools, is considerably more than half right when he says in a recent number of *Latin Notes*: "Latin composition has been relegated by necessity and administrative urge to a late and minor place, to the middle of the second year. If I had my way and the examination requirements permitted, it would be entirely omitted. I know, as does any Latin teacher who has experimented with the idea, that it does not confer benefits in proportion to the time it takes. But so long as there is prose on the examination, even one sentence, we must spend a great deal of effort and time upon it. The same is true of syntactical uses, although neither prose nor syntax has any justifiable place on any examination. The examinations do not test reading ability and they never have. The presence of forms, syntax, and prose to be translated into Latin on the examination precludes the possibility of teaching and testing reading."²¹ At any rate the writing of Latin is surely not so important as the College Entrance Examinations appear to assume in Cp. 3 and Cp. 4, in which

²⁰ W. L. Carr, "Reading Latin and Writing Latin," *The Classical Weekly*, xxviii (1935), 129-133.

²¹ Richard H. Walker, "An Experienced Latin Teacher Speaks," *Latin Notes*, xii, No. 3 (Dec. 1934), 1-2.

thirty points out of a hundred are given to the passage set for translation into Latin and only twenty points to the passage set for comprehension. This whole point of view must be changed and changed materially if any serious tryout of the reading method is to be attempted. We have evidence from the Modern Language Investigation that the correlation between prose composition and reading ability is very low both in German and French.²² No significant experiments have been carried on in Latin along this line. I should like to conduct such an experiment myself if I could find a considerable body of teachers who would have the courage to cast overboard the writing of Latin and would be willing to have their students measured for reading ability against an equal number of students of like ability who had had prose composition and lots of it. When and if a respectable number of Latin teachers decide to teach Latin by the reading method, we shall then have evidence available as to the comparative efficiency of a method which frankly states that the writing of Latin has little or no value for building up a reading ability.

The answer, then, to the question whether the reading method is practicable in Latin, is "I don't know. It never has been tried." A corollary to that answer, however, is that "it should be tried." There is not a shadow of a doubt in my mind that Latin will be crowded out of the curriculum of the high school if it continues to be taught in the first two years with the chief emphasis on an analytical translation of a small portion of text, the writing of English into Latin, and a recall knowledge of paradigms and rules. With some notable exceptions it is being taught in this manner all over the country. If it were not, our examinations, from the College Entrance Examinations on down, would be different. When one remembers that of the students who are taking Latin in our public high schools 87 per cent study it for two years or less, and when one further remembers that to most of them formal grammar is an uncharted sea, one must acknowledge, it seems to me, that we cannot maintain the *status quo* in our Latin instruction

²² V. A. C. Henmon, *Achievement Tests in the Modern Foreign Languages* (Publications of the American and Canadian Committees on Modern Language, Vol. v): New York, Macmillan Co. (1929), 92-93.

in the modern high school. What I am pleading for is a frank recognition of this condition and an intelligent effort to meet it.

I would suggest the doing of three things which I think would meet the situation before us fairly adequately: *first*, the construction of easy Latin readers of low vocabulary density, especially for the second, third, and fourth semesters; *second*, the teaching of our Latin forms from the point of view of recognition rather than recall, and teaching only those which occur frequently enough in classical Latin to be of real importance; *third*, our final examinations should consist solely of objective tests on Latin comprehension. The College Entrance Examination Board should also adopt this policy, at least for the first two years. This is the "reading method" in Latin, as I see it. Now the Bible says: "Thou shalt not make unto thee any graven image, or any likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth: Thou shalt not bow down thyself to them." I have no disposition to bow down and make obeisance before the reading method or any other method. I do believe, however, that some such program as I have outlined is worthy of a serious trial in the Latin classes of the twentieth century high school.

The words of Professor Fife in regard to modern language teachers, which I quote below, are just as true when applied to teachers of Latin. I have substituted Latin for modern languages throughout the quotation. "He, the Latin teacher, has, without doubt, gone far along the road toward a realization that the dangers that confront Latin teaching and the real obstructions to its progress do not arise from ignorant administrators and unsympathetic educationists, but from his own conservatism and his stagnation amid slipshod methods and meaningless shibboleths, and that the future of this subject as a unit of the school and college curriculum depends, not on propaganda and publicity for its supposed cultural and practical values, but on his demonstrating that the American student can secure, through Latin teaching, really useful abilities for the practical and cultural concerns of life."²³

²³ Robert Herndon Fife, "Tendencies in Modern Language Teaching as Evidenced by Recent Studies," in Coleman, *op. cit.*, 50.

FISHING IN HOMER

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In Homer there are in all just eight direct references to fishing.¹ They embrace the use of the spear, the net, the rod, and the hand-line. It is a singularly small number to find scattered through the more than twenty-seven thousand verses of the *Iliad* and the *Odyssey*, and one might be tempted to think this comparative neglect of fishing in itself corroborative evidence of the distaste for fish evinced by the Homeric heroes, who are twice described as eating fish only under the compulsion of famine,² did not certain objections immediately arise. For instance, the two passages in which the dislike for fish is expressed are clearly differentiated from the others as the only objective descriptions of fishing in the poems. The remaining six references occur as the point of comparison in similes, and the ease with which the illustrations of fishing are treated suggests no unfamiliarity with the art on Homer's part. Athenaeus (I,13B) claims that Homer is not only the oldest authority on angling but that his descriptions are more accurate and trustworthy than those of Caecilius, Oppian, or others who have treated fishing as their special topic. There is good reason to think him right, especially as we shall attempt presently to strengthen his contention by demolishing the one noteworthy adverse criticism that he himself offers against the authority of Homer on fishing.

Of the four methods of fishing described by Homer the first two, spearing or harpooning, and the use of the net, may be dis-

¹ *Il.* v, 487 f.; xvi, 406-408; xxiv, 80-82; *Od.* iv, 368 f.; x, 124; xii, 251-253; 330-332; xxii, 383-386. In addition, the gathering of oysters is mentioned in *Il.* xvi, 747; and in *Od.* xix, 109-114 fish are included with other blessings given by the gods.

² Cf. *Od.* iv, 368 f.; xii, 330-332.

missed with a single example of each. In the first case, when the comrades of Odysseus found their ships shattered by the huge rocks hurled by the Laestrygonians, they struggled in the water among the wreckage, while the inhospitable giants "speared them like fishes and bore home their hideous meal" (*Od.* x, 124). Again, when Odysseus comes upon the slain suitors lying befouled with blood and dust he likens them to "fishes that the fishermen have drawn in their meshed nets from the gray sea onto the curved beach. And all the fishes, longing for the waves of the sea, lie upon the sand. And the sun shines forth and takes from them their life" (*Od.* xxii, 383-388).³ These similes are vivid and interesting, but they lack the elements of dispute which have made of the other Homeric references a two-thousand-year-old controversy.

The latest extended outbreak of this controversy centered about a book by William Radcliffe entitled *Fishing from the Earliest Times*,⁴ which was published in September, 1921, and went through a second edition in 1926. The book was reviewed in the *Literary Supplement* of the *London Times* in November, 1921, whereupon the question of the interpretation of horn as used on Homeric fishing tackle elicited from zealous anglers a series of letters ranging through the fields of mild interest, pleasantry, and acrimony. The correspondence was checked once by the refusal of the editor to continue the controversy, but, renewed for seemingly adequate reasons, it continued through the years 1921, 1922, 1923, and broke out again in 1927 and 1928 after the second edition of Radcliffe's book had appeared.⁵ When the resources of philology and archaeology had been exhausted in a search for the solution of the question the controversy turned to empirical methods, and the coast waters of England were lashed at high tide and low by ear-

³ Cf. also *Il.* v, 487 f.

⁴ William Radcliffe, *Fishing from the Earliest Times*²: New York, E. P. Dutton and Co. (1926).

⁵ A complete list of the references to the correspondence in the *Literary Supplement* of the *London Times* follows: xx (1921), 761, 827, 844 bis, 860 bis; xxi (1922), 12 bis, 44 bis, 45, 783, 784, 842 bis, 860, 873; xxii (1923), 13, 30 bis, 91, 270, 404, 472; xxvi (1927), 250, 280, 318, 336, 355, 375, 392, 424, 456, 488; xxvii (1928), 910, 938, 966. Shewan's article, "Fishing with a Rod in Homer," *Class. Phil.* xxii (1927), 170-183, should also be read in this connection.

nest classical scholars who set out equipped with rods, ox horns, and Homeric texts to test the theories that were advanced. The results of their experimentation were faithfully reported in successive numbers of the *Literary Supplement*. While this volume of correspondence is the most recent and in some respects the most thorough airing of the problem, it is by no means the first, nor has the issue lain dormant between the period of Aristotle, Aelian, and the scholiasts on the one hand and the scholars of the present century on the other. It is into this maelstrom that I propose to venture, reviewing the more interesting conjectures and offering one suggestion which, inconceivably enough, seems to have escaped the contributors to the last lengthy literary symposium on the subject.

Let us first have clearly in mind the problem under dispute. It has to do with two passages in Homer⁶ in which the horn of an ox is mentioned as an essential part of the tackle of a fisherman. In the one case Odysseus compares Scylla, as she snatches his struggling comrades from the ship, to a fisherman who from a promontory casts with his long rod, dropping the bait as a snare for the little fishes and hurling into the sea the horn of an ox from the fields (βοὸς κέρας ἀγραύλοιο). In the other instance Iris, going on a mission of Zeus, leaps into the sea, and it splashes resoundingly, and she plunges to the bottom like a leaden plummet fastened to the horn of an ox, which goes down bearing death to the greedy fishes. The same words are used in both passages, and the problem before us is simply to determine what is meant by the horn (κέρας), which is mentioned naturally in each of these passages as a part of the fishing tackle which would be familiar to the Homeric audience, but is unfortunately unknown to us.

The explanation that Aristotle (according to Plutarch)⁷ adopted, and one that for a time was widely current among editors, is that the κέρας refers to a little cylinder of horn fitted over the line of hair above the hook to prevent the fish from biting through it. It is an explanation that has the virtue of simplicity, and some such device has been found advisable in all ages. Even now on

⁶ *Od.* xii, 251-253; *Il.* xxiv, 77-82.

⁷ Cf. Plutarch, *Mor.* 976F-977A; Leaf, *ad Il.* xxiv, 80.

the Nile River the native fisherman covers his soft woolen line with a pipe or tube of maize stalk to accomplish the same purpose. There, however, the comparison ends, for the Egyptian fisherman uses no hook at all but ties a live and wriggling rat to the end of his line and harpoons the fish while it drags on the rat.⁸

Plausible as the cylinder explanation sounds, however, it is open to a number of objections,⁹ chief among them the contention that the *βούς κέρας ἀγραύλοιο* cannot possibly mean a carved section of horn but that it must signify the whole horn of an ox. In support of the whole-horn theory it was further pointed out by the anonymous reviewer of Radcliffe's book that in the Homeric simile Iris plunges into the sea with a *resounding splash*, and the sound is compared to that made by an ox-horn weighted with lead as it is cast on the water. The horn then, in the opinion of this reviewer, was a sinker attached to the line at the middle or slung by the tip some two or three feet above the hook and intended to keep the line straight and carry it to the bottom.¹⁰

An ingenious modification of this explanation came with the suggestion of Sir Charles Holmes¹¹ that the horn may have referred to the shape rather than to the material and that what is meant is a sinker of lead fashioned in the shape of both horns of an ox, so that when cast into the sea from a sandy shore it might serve as grapnel to prevent the surf from carrying the line landward. The suggestion is a novel one in a centuries-old dispute,¹² no mean achievement in itself, and if one feels that the splash of the horn must be preserved in order to justify the simile of Iris' plunge, surely two horns, even of lead, would answer better than one. Professor D'Arcy W. Thompson likewise holds to the belief that the whole horn of an ox is meant,¹³ and he is inclined to find

⁸ Cf. Radcliffe, *op. cit.* 81 f.

⁹ Cf. *Lit. Sup.* xx (1921), 761.

¹⁰ The same reviewer amended his view in the following year, suggesting that a horn attachment may have been meant that would serve both as a sinker and as a weight by which the fisherman could fling his bait further out (*Lit. Sup.* xxi [1922], 44).

¹¹ *Lit. Sup.* xx (1921), 827.

¹² Cf. *ibid.* xxi (1922), 12. Radcliffe here objects to Holmes' theory because the shortness of the ancient line makes it impossible.

¹³ Cf. *ibid.* xx (1921), 844.

in it a ritualistic significance, suggesting that the horn was thrown into the sea to propitiate, as it were, "both gods and little fishes."

Another interesting suggestion came from Mr. Henry Balfour,¹⁴ who illustrates his explanation by the contemporary practice of the line fishers on the western coast of Ireland. The Irish fishermen, confronted with the difficulty of sinking their baited hooks through the weed level, have contrived the following device: A short distance above the hook a crab's claw is firmly attached to the line to serve as a stop. Somewhat further up the line a comparatively heavy sinker is attached, and between the sinker and the stop an empty carapace, or shell of a crab, is loosely threaded so that it may slide freely up and down on the line, with the open bell-shaped end toward the hook. When the line is cast into the water, the heavy sinker goes down first and drags the rest of the tackle after it. The resistance of the water draws the inverted bell-shaped carapace up to the crab's claw, where it is stopped, covering the hook while it sinks through the layer of weeds. While it is difficult to explain the apparatus in few words without the help of a diagram, if the reader will make a sketch of the tackle from the description as it strikes the water, it will be readily understood. When the tackle is safely through the weeds, the light carapace is supposed to float away and uncover the hook. When the line is drawn out again the water resistance once more drags the bell-shaped carapace over the hook, this time presumably with a fish attached, and protects it as it is drawn through the weed layer. For the crab's carapace Balfour would substitute the horn of an ox as Homer describes it, modifying the natural horn only to the extent of boring a hole through the apex to allow the line to slide freely. Thus he finds that all the essential parts of the Homeric comparison would be satisfied. To this theory there is only one objection—it will not work.¹⁵ Tried under all conditions Radcliffe found that the horn of an ox either fell flat on the water or dived in tip first. The carapace floated, but never "away." The horn was too heavy and it remained immobile, successfully concealing the bait from the most inquisitive of fishes. The device, Radcliffe re-

¹⁴ *Nature*, cx (1922) 534-537.

¹⁵ Cf. *Lit. Sup.* xxi (1922), 783.

gretfully concludes, is unlikely to have been adopted in any part of the world save Ireland. A number of ingenious modifications of Balfour's theory were suggested, but they need not be discussed here.¹⁶ In spite, however, of the difficulties both of the experimenters and the fish, one of the investigators, Mr. Macrae, concludes:¹⁷

Not for a moment, however, do I doubt that Irishmen, with their irresistible logic, would imagine that the more you hide your bait the more likely the fish are to set about nosing off the covering to find out "what ye are so careful about" or perhaps "jist fer divilment."

Lest it be thought that all the ingenuity has been shown in the last few years let us examine a theory which, though propounded again recently,¹⁸ refers to suggestions that were current sixty and seventy years ago. Dr. Paul Rauser interprets the Homeric horn tackle as the *quak*-horn, which has for centuries been used on the Lower Volga. The *quak*-horn consists of the complete ox-horn, through which a line runs knotted at the apex of the horn and fitted with hook and lead sinker below. When it is drawn through or over the water the open base of the horn strikes the surface of the water in such a way as to attract any *vels* in the neighborhood to the bait. A modified form of the *quak* also currently in use on the Volga and in the country between the Danube and the Theiss is made of wood and baited with a live frog. It is dragged over the water with the broad end flapping and making a noise, *kuty-kuty*, apparently intended to resemble both the call of the frog and his splash into the water. It bears the onomatopoeic name *kuttiogató*. The theory is of interest, among other reasons, because it capitalizes the noise made by the horn and recalls the question of the splash of the ox horn in the Iris simile of Homer. It likewise has been found to be a practical method of fishing in a section of the

¹⁶ Cf. *ibid.* 842 bis, 860, 873; xxii (1923), 13, 30 bis; xxvi (1927), 488.

¹⁷ See *ibid.* xxi (1922), 842.

¹⁸ Cf. *Lit. Sup.* xxvii (1928), 910, where attention is called to Dr. Paul Rauser's article, "Ein gelöstes Rätsel," *Der Angelsport*, November, 1925. Rauser in turn quotes Dr. Jankó János, "A Magyar Halászat Eredete" (Budapest, 1900), and Otto Hermann (1881), himself indebted to a Russian source (1861). None of these works, aside from the *Literary Supplement*, were available to me. Cf. also *Lit. Sup.* xxvii (1928), 938.

world not too far removed geographically from the world of Homer.

However, the theories of those who would "go the whole horn,"¹⁹ so to speak, began to meet with spirited objections early in the controversy.²⁰ Ancient commentators such as Aristotle and Aristarchus, it was pointed out, found no difficulty in believing that only a piece of horn was meant; furthermore, a bit of lead, which is definitely mentioned by Homer, would make a better and less obtrusive sinker than an ox horn one or two feet long; and thirdly, the point of the simile in Iris' plunge is not the noise made in striking the water, but the swiftness of the descent. Most serious of all is the objection that a practical-minded fisherman might be expected to feel to initiating his angling by hurling a clumsy ox-horn or pair of horns into the water.

Among the theories of those who interpret the *κέρας* as a part of the horn and not the whole is an ingenious suggestion of Mr. Minchin,²¹ who explains how the Cretans cut a circle from the tapering end of an ox-horn and by removing an arc from it and then sharpening one end and attaching a line to the other contrived a not unsatisfactory type of fish-hook. The principal objection to the interpretation is that the grain of the horn would be likely to break on the exertion of very slight pressure, but the difficulty would be in part overcome if the hook were cut from a panel removed from the side of the horn, somewhat as the natives of Australia cut fish-hooks from shells to-day. The hook would be a crude but not necessarily ineffective device.

Still another explanation was that *κέρας* does not mean "horn" at all, but rather a fishing line made of the hair of a bull. This theory was known in antiquity, for Plutarch mentions it,²² only to dismiss it as an idle derivation, insisting in any case that fishermen use horsehair and not bull's hair for their lines. Professor Shewan resumed this interpretation, however, and marshaled an

¹⁹ Cf. *Lit. Sup.* xxii (1923), 270.

²⁰ Cf. *ibid.* xx (1921), 860.

²¹ Cf. Radcliffe, *op. cit.*, 82-83.

²² Cf. *Mor.* 976f-977a. This was the view of Aristarchus. Cf. also Apollonius Sophistes, *Lex. Graec. Iliad. et Od.*, s.v. *κέρας ἀγλαί.*

imposing array of evidence in its support,²³ basing much of his argument on the contention that elsewhere *κέρας* may have a meaning other than horn, notably the string of a bow.

But space forbids more than the recital of a few theories, and many must be omitted entirely. It has been suggested, for instance, that the *κέρας* was a bit of horn, similar in color to the sea water, attached to the hook or plummet to disguise its appearance and deceive the fish; that it was a horn or tube in which the leaden sinker was enclosed;²⁴ that it was a prong of horn attached to a staff that was used to pierce and fork out the fish while they were feeding in a spot to which they had been attracted by ground bait (cf. *εἶδατα*, *Od.* XII, 252);²⁵ that it was a whole ox-horn filled with some alluring substance, such as salmon roe, to attract the fish to the vicinity, or with some narcotic or poison, possibly quicklime, to stun them.²⁶ This latter view Chapman apparently held in his translation of *Odyssey* XII, 251-253:

And as an angler med'cine for surprise
Of little fish sits pouring from the rocks,
From out the crook'd horn of a fold-bred ox.
(369-371)

To cite these various theories one after another is in itself sufficient to call to mind the contradictions of one theory with another as well as with the Homeric text, and one is tempted to ask if Homer can possibly have had in mind any apparatus so complicated as many that have been suggested. A final simple theory, that of Mr. Charles Haskins,²⁷ which seems to have much to recommend it, has, therefore, been reserved to this point. Haskins concluded that the horn of the two Homeric passages was actually the hook or artificial bait itself, fashioned from horn probably in the shape of a fish, which was allowed to sink and was drawn

²³ For a statement of Professor Shewan's theory and some replies to it, cf. *Lit. Sup.* xxii (1923), 270; xxvi (1927), 280, 355, 375, 392, 424, 456, 488; for a treatment at greater length cf. *Class. Phil.* xxii (1927), 170-183.

²⁴ Cf. Radcliffe, *op. cit.*, 82 for this theory and the preceding one.

²⁵ Cf. *ibid.*; for the harpoon theory cf. also *Lit. Sup.* xxi (1922), 12, 45.

²⁶ Cf. *Lit. Sup.* xx (1921), 860; xxvi (1927), 250, 318, 336.

²⁷ See Haskins, "On Homeric Fishing Tackle," *Jour. Phil.* xix (1891), 238 ff.

rapidly through the water to attract the fish by its glitter. Not only does this theory make possible a more natural treatment of the syntax in one of the Homeric passages,²⁸ but it seems to satisfy all the points of the Homeric comparisons without an unduly strained interpretation. Unless the *κέρας* does refer to something as important as the hook or bait it is difficult to see why it should be so emphatically mentioned in each of the Homeric passages. Furthermore, it is known that such artificial horn tackle was used by the South Sea Islanders before the introduction of metal fish-hooks, and similar tackle was used in England as late as the final years of the last century. Fish-hooks of horn were likewise known in prehistoric Europe.²⁹ Haskins is disposed to think that the *κέρας* of Homer, meaning a fish carved from horn, had metal hooks attached to it. A bronze hook is once specifically mentioned by Homer (*Il.* xvi, 408), and such a one was found by Professor Blegen in the excavation of the lowest stratum at Troy; but other types of ancient fishing tackle were still more common. The natives of New Guinea have learned to make a very satisfactory fish-hook by using the spurred hind leg of an insect,³⁰ and instances of ingenious and surprising adaptations of common objects into fishing tackle could be endlessly multiplied. It seems not unreasonable, therefore, to suppose that if the *κέρας* of Homer was a fish of carved horn it also bore its own hooks, perhaps as sharply pronged fins.

There is in extant Greek literature just one other passage³¹ that seems to refer to horn tackle similar to that which Homer has in mind, and this is found in an epigram of the *greek Anthology* (vi, 230, 3) which can be assigned to the age of Augustus. An old fisherman, Damis, is described as "ever resting his horn upon the sand": *Δάμῃς ὁ κυρτεντῆς, ψάμμῳ κέρας αἰὲν ἐρείδων*. This passage,

²⁸ *Od.* xii, 251-253, where the *κέρας* (meaning hook or bait) may be regarded as an appositive with *δόλον* and *εἶδατα* or, as Haskins suggests, as ground bait which is thrown in to attract the fish to the spot. The present participle *βάλλων* may suggest the continued action of a fisherman who from time to time throws in a handful of ground bait. ²⁹ Cf. Radcliffe, *op. cit.*, 81.

³⁰ Cf. *ibid.* 34.

³¹ Aelian (*Nat. Anim.* xii, 43) lists the horns of a kid among many other objects that are useful in catching fish, but he does not explain the method.

too, has elicited many theories,³² and it figured largely in the discussion of the Homeric passages, but the context is so meagre that not a great deal can be learned from it. Haskins seems not to have been aware of the reference, but Samson,³³ considering it in relation to Haskins' theory, decides that the κέρας of the epigram, and incidentally of the Homeric passages also, cannot refer to an artificial horn minnow, because the horn rests always (αἰέν) on the sand. But surely αἰέν here means "from time to time" as it often does; and if that be true then the theory of a carved horn fish is an entirely possible interpretation, for Damis may be understood to cast his bait into the water from time to time as he catches the fish that live along the bottom of the sea.³⁴ This is a tentative and possible explanation³⁵ for the horn both of Homer and of the *Anthology* which we may keep in mind while we digress for just a minute to another problem that has been a topic for discussion ever since men began to criticize the Homeric poems; viz., the unfavorable reaction of the Homeric heroes to fish as a food,³⁶ for aside from two brief letters this subject did not come up in the *Literary Supplement* at all, and no attempt was made to relate it to the interpretation of the references to horn.³⁷

³² Cf. ed. of the *Anthology* by Paton, *Loeb Class. Lib.*; Waltz., *Budé ed.*; Dübner, *Didot ed.*; notes *ad loc. cit.* in each case; *Lit. Sup.* xx (1921), 844; xxii (1923), 91; Shewan, *Class. Phil.* xxii (1927), 179-180; Radcliffe, *op. cit.*,³ Preface, x.

³³ See *Lit. Sup.* xxii (1923), 91.

³⁴ The dedication of the epigram to Apollo, God of the Headlands ('Ακρεῖρας), a rare epithet of the god, makes it appropriate to interpret the dedication in connection with a fisherman who casts his line from a headland. In the Homeric similes the headland is in at least two significant instances a natural part of the comparison. The reference in this epigram is doubtless more specifically to Cape Acritas in Bithynia, or to a promontory of the same name in southern Messenia.

³⁵ Shewan (*Lit. Sup.* xxi [1922], 784), Radcliffe (*ibid.* xxvi [1927], 318; xxvii [1928], 910), and Mackail (*ibid.* xxvi [1927], 375; xxvii [1928], 966) all concluded that the problem is really insoluble with our present evidence, and quite possibly they are correct.

³⁶ This question is discussed by Radcliffe, *op. cit.* 68-70; cf. also Mackenzie, *Lit. Sup.* xxii (1923), 472; Scott, *The Unity of Homer*: University of California Press, Berkeley (1921), 6-8; *CLASSICAL JOURNAL* xii (1916-17), 328-330; xvii (1921-22), 226; xviii (1922-23), 242-243; Radin, *CLASSICAL JOURNAL* xvii (1921-22), 461-463; Fraser, *Class. Wk.* xv (1921-22), 164 f.; *CLASSICAL JOURNAL* xviii (1922-23), 240-242; Babbitt, *CLASSICAL JOURNAL* xvii (1921-22), 475-477.

³⁷ Cf. *Lit. Sup.* xxii (1923), 404, 472.

It will be well to recall first the two references in Homer to a distinct repugnance for fish. In the first case, when Telemachus is entertained at Sparta, Menelaus tells him of the trials that befell the Greeks on their return and recalls how for twenty days the gods held his ships in the harbor at the island of Pharos until the grain was exhausted and the strength of his men wasted. Then when famine consumed their vitals they wandered over the island fishing with bent hooks.³⁸ In the second case, when the ships of Odysseus escaped from the Sirens and passed dread Scylla and Charybdis, they came next to the island of Helios rich with herds and flocks, which Teiresias and Circe had warned them to shun. Unwillingly persuaded by his weary comrades, Odysseus agreed to land, first exacting from them a mighty oath that they would slay neither sheep nor ox of the god. As long as food and drink remained the heroes refrained from slaughter, and even when their grain was exhausted and hunger tormented them, they wandered about the island with bent hooks searching for fish or fowl.³⁹

It is no part of our present purpose to explain why they disliked fish so intensely, whether or not that taste was a matter of social distinction, or whether these two passages are significant beyond their immediate context. However, in spite of some difficulties in reconciling these situations with one or two other references in Homer,⁴⁰ there can be no doubt but that they mean just what they say; viz., that the Homeric heroes on these occasions at least resorted to fish only in the direst straits. Now Athenaeus was conscious of the difficulty, and while, as has already been suggested, he exalts Homer, even in his treatment of fishing, above all other writers, he fancies that he has caught him nodding here.⁴¹ For, Athenaeus remarks⁴² and many commentators have repeated, the mariners must have carried fish-hooks with them, for they could

³⁸ Cf. *Od.* iv, 368-369.

³⁹ Cf. *Od.* xii, 330-332.

⁴⁰ Cf. *Il.* xvi, 747, where oysters are mentioned; *Od.* xix, 109-114, where fish in abundance are included with other good things. The difficulty of reconciliation, however, is perhaps more apparent than real.

⁴¹ Elsewhere Athenaeus (i, 25 D) says that catching and cleaning fish is an undignified occupation and therefore unsuited to the elevated character of the epic.

⁴² I, 13 A-B.

not have procured them on the desert islands when they were suddenly needed. Therefore, they must have been accustomed to eat fish.

Here, however, our horn theory may defend Homer from the doubts of Athenaeus. The references to the use of horn in fishing in Homer and in the *Greek Anthology*, just because they are so casual, must refer to a custom that was common through all the centuries from the Homeric Age to the time of Augustus. Therefore, if we are right in supposing that Homer elsewhere refers to an artificial horn bait, it would be a simple matter for the heroes when wind-bound on the islands to fashion a hook or artificial bait from the horn which was used for the tips or backing of a bow, if not for the bow itself,⁴³ not to mention the possibility of obtaining horn from the herds of Helios without the sacrilege of slaughter. This explanation not only corroborates the interpretation of κέρας as an artificial tackle, but it makes it possible to continue to believe Homer in preference to Athenaeus.

⁴³ Cf. *Il.* iv, 105; also Seymour, *Life in the Homeric Age*: New York, Macmillan Co. (1907), 668 f. The question of horn as used for a bow was also discussed in *Lit. Sup.* xxvi (1927), 355, 375, 392, 424, 456, 488.

Notes

[All contributions in the form of notes for this department should be sent directly to Roy C. Flickinger, State University of Iowa, Iowa City, Ia.]

PUPIN AND CICERO

Shortly before his death on March 12, 1935, Michael Idvorsky Pupin, for many years professor of electro-mechanics in Columbia University and one of the most distinguished of modern scientists, gave an interview to a group of newspaper men. Questioned concerning his views on immortality, Professor Pupin said, as reported by the *New York Times* of March 14:

The soul of man is the highest product of God's creative handiwork. Now, after God has spent untold time in creating man and endowing him with a soul, which is the reflection of His image, is it reasonable to suppose that man lives here on earth for a brief span and then is extinguished by death, that the soul perishes with the physical body, that it existed in vain?

These impressive and vivid words echo an eloquent passage in *Tusculan Disputations* (I, 118), written, as is well known, near the close of Cicero's splendid and tragic life, when his whole world was tumbling in ruin about his devoted head:

For not without design nor by chance were we created, but beyond doubt a mighty power labored at the task of developing the human race; and this power would never have produced and nourished us only to permit us, earth's toils ended, to sink into the eternal misery of death. Let us rather be confident that a haven and a place of refuge have been made ready for us.

HUBERT MCNEILL POTEAT

WAKE FOREST COLLEGE

BOSTON LATIN SCHOOL—1635-1935

The Boston Latin School, founded in 1635, last year celebrated its tercentenary. To Latin teachers, beset by the shrinking enroll-

ment in Latin and by the constant deprecation of its usefulness, the tribute voiced by one of the graduates of the School brings inspiration and confidence.

To have existed for three hundred years, as things go, is remarkable; much more remarkable to have been constant, through those three hundred years, to one purpose and function. There may be older schools in other countries; but almost always they have suffered a complete change of spirit and have endured only by ceasing to be themselves. Even the neighboring Harvard College, one year younger than the Latin School, has undergone radical transformations, losing its original directive mission, and becoming a complex mirror of the complex society which it serves. But the Latin School, in its simpler sphere, has remained faithfully Latin. In spite of all revolutions and all the pressure of business and all the powerful influences inclining America to live in contemptuous ignorance of the rest of the world, and especially of the past, the Latin School, supported by the people of Boston, has kept the embers of traditional learning alive, at which the humblest rush-light might always be lighted; has kept the highway clear for every boy to the professions of theology, law, medicine, and teaching, and a window open to his mind from these times to all other times and from this place to all other places.

This fidelity to tradition, I am confident, has and will have its reward. The oldest forms of life, barring accidents, have the longest future. New ideas in their violence and new needs in their urgency pass like a storm; and then the old earth, scarred and enriched by those trials, finds itself still under the same sky, unscarred and pure as before. The Latin language and the study of classic antiquity are the chief bond for western nations with the humanities, with the normalities of human nature; and this not merely by transporting us, as in a vision, to some detached civilization—as Greek studies might do if taken alone—but by bringing us down step by step through all the vicissitudes of Christendom to our own age, and giving us a sound sense for the moral forces and the moral issues that now concern us. The merely modern man never knows what he is about. A Latin education, far from alienating us from our own world, teaches us to discern the amiable traits in it, and the genuine achievements; helping us, amid so many distracting problems, to preserve a certain balance and dignity of mind, together with a sane confidence in the future.

G. SANTAYANA, '82

Book Reviews

[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

GEORGE DEPUE HADZSITS, *Lucretius and his Influence* (Our Debt to Greece and Rome Series): New York, Longmans, Green, and Company (1935). Pp. viii+372. \$2.25.

The appearance of a volume on Lucretius ought to be welcomed by classicists, historians, and philosophers, since it will help to redress the balance in favor of the most pregnant thinker and the most powerful poet among the Romans. The perpetual adoration bestowed on certain classical figures has blinded students to the genuine merit of one beside whom Aristotle was dull, Plato immature, Vergil saccharine, and Horace merely pat. Santayana, himself a poet-philosopher, has displayed his usual acuteness in appreciating the authentic stature of Lucretius, describing him as a nature poet in comparison with whom such writers as Wordsworth were rather landscape poets. Woodberry, also, though not unqualified in his praise—he believed Vergil the superior poet—credited Lucretius with being the only Roman to transcend Rome, and accepted him as the noblest Roman of them all.

Although more pedestrian than these authors, Professor Hadzsits has given us a solid and learned appraisal which in some chapters becomes excellent indeed. In addition to estimating Lucretius as a poet and thinker, the author traces the history of his reputation from his own day to the present, a feature which makes the book of unusual value to the historian of ideas. Admitting that the details of his subject's life are shrouded in mystery, the author spends little time in biographical reconstruction. Instead, he launches immediately into an analysis of Epicureanism and the

Lucretian systematization of that philosophy. Chapters are devoted to a brief *résumé* of the scientific, religious, and ethical concepts of Lucretius. Professor Hadzsits believes that in his atomism Lucretius anticipated not only the general development but also much of the *minutiae* of modern physics. He likewise points out with desirable emphasis that Lucretius did not deny God, but Providence and the immortality of the soul, and that in ethics Lucretius left a heritage of dignity and freedom which has impressed a wide variety of intellects since his day.

With his contemporaries Lucretius seemed to have had but limited contacts. Nevertheless, many of them recognized *De Rerum Natura* as a work of genius and paid it the high compliment of borrowing from it extensively. During the first centuries of the Empire Lucretius was widely appreciated, but his eclipse in the middle ages was anticipated by the hostility of the pedantic Quintilian. The middle ages denounced him alike as poet and thinker, and not until the era of Humanism did he recover the prestige of his own day. His masterpiece was then cherished as poetry and neglected as philosophy, but its preservation was guaranteed. With the seventeenth century came a fuller appreciation of Lucretius, and, despite several hostile notes, his achievement has steadily assumed a larger place. The sinewy texture of his mind, the grandeur of his imagination, and the degree to which his outlook fits the prevailing trend of opinion, secure for him the favor of modern thinkers. Moreover, inasmuch as he was not all things to all men, it is scarcely too much to prophesy that so long as men are concerned with the problem of human freedom in its broadest reaches, so long will Lucretius receive their homage. As in the past, grammarians will call him difficult and even careless, and persons whose quibbling piety outruns their appreciation of the human personality will slander his ethics, but he will survive as he survived through the hostile millennium from 400 to 1400. For the realization of this fact we owe a great deal to Professor Hadzsits.

CHARLES F. MULLETT

UNIVERSITY OF MISSOURI

MARTIN P. NILSSON, *Homer and Mycenae*: London, Methuen & Co. Ltd. (1933). Pp. xii+283. 21s.

The epoch-making discoveries of H. Schliemann at Hissarlik, Mycenae, and Tiryns brought to light the so-called Mycenaean culture, which was further elucidated by the work of Evans at Crete and of other international scholars in many parts of the Hellenic world. The relation of that culture and age to the Homeric poems and its contribution to the solution of the Homeric question revived by Wolf's *Prolegomena* in 1775, still remain a disputed topic. Professor Nilsson in the present volume discusses this topic in his well-known masterful manner and at the same time he reviews the theories proposed by various scholars in their efforts to solve the literary and historical problems raised by the reading of Homer and the study of the Mycenaean remains.

His first chapter is devoted to a concise but lucid treatment of the contribution of the "separatists" and of the "unitarians" to the discussion of the Homeric question. This review is followed by a very interesting and informing sketch of the history of the Mycenaean age and of the Greek immigration, based upon the evidence offered by archaeology, dialects, and Hittite and Egyptian documents. His survey leads the author to conclude that the Mycenaean age was a true Heroic Age, that it possessed the elements forming the background of the Homeric poems and of the Greek myths. Turning to the Homeric poems again and to the difficult problem of the study of their datable elements he points out that these are comparatively few and that they belong to widely different ages, from the Mycenaean to the orientalizing periods. To the few Mycenaean datable objects he adds, as valuable evidence, the wealth of Mycenae and its important position, the identity of the Mycenaean and the mythological centers mentioned by Homer, the organization of the state both of men and of gods, forming the background of the Homeric poems and derived from the Mycenaean times. To the latter he devotes two very interesting and stimulating chapters. The Mycenaean and later elements of the poems are "inextricably blended" and their fusion is explained in the discussion of the genesis and the development of Greek epics.

Based upon the evidence obtainable from modern epics (the Teutonic, the Swedish, the Serbian, the Kara *kirgizes* [in Central Asia], the Atchinese epics [in Sumatra], the Russian *bylinas*, and the French *chansons de geste*), the author concludes that Greek epics "originated in the Heroic Age of Mycenaean times, in praise of contemporary men and events, and developed an epic technique . . .; that they survived through the dark ages, limiting themselves as usual to a certain cycle of men and events, singing the glory of bygone days"; and that they received elements from the constantly changing environment in which they were found. These songs wandered from their first home in the mainland of Greece to Asia Minor, where a renascence of epics occurred, perhaps through the appearance of Homer, "of a great poet who infused new life and vigour into epic poetry," and who mastered the epic technique and the older songs, which he used freely in composing the wrath of Achilles, in creating our Iliad. As a result of this creation a minstrel's craft came into existence, and a little later another great genius appeared, the poet of the Odyssey, whose work is concerned mostly with contemporary interests and events, with the adventures of merchants and colonists. The poems created by these two great poets drew on a stock inherited of old but added new and contemporary elements. This process of addition and reduction continued even after the poems were more or less fixed and until they were written down. For, as the author states, "Greek epic poetry must be compared to a dough which was constantly rekneaded and rehandled and of which new forms were continually being fashioned and new and contemporary elements were added to the old ones." In this way the fusion of old and new elements and the existence of early elements in very late chants can be explained.

This genesis and development of the Greek epics will also explain, according to the author, the mixed dialect of the Homeric poems, for although they are written in Ionic they include many Aeolic forms, a few Arcado-Cypriot, and some Attic traces. Different theories have been advanced to explain this mixture, among which the most brilliant is the Aeolic word for word translation championed by Fick and Bechtel. Our author advances a variation

of this very theory. He maintains that after the breaking up of the Mycenaean kingdom by the Dorians, epic poetry was preserved by the Aeolians, a northern branch of the Achaeans. When the Aeolians migrated to Asia Minor they transmitted their epics to the Ionians, who adapted the Aeolic epics to their own dialect, keeping such Aeolic stock expressions, words, and forms as were felt to be peculiar to epic style and better suited to versification. In the lapse of time, as the songs were rehandled and enlarged, the Aeolic forms and words were fused with an Ionic basis and out of that fusion ensued the dialect of the *Iliad* and the *Odyssey*.

These are some of the most important problems treated in the book, which besides contains a wealth of information relative to the Homeric and the Mycenaean ages. One may differ from some of the views expressed so vividly by the author, and this is not the proper place to dwell upon such differences; but one will have to admit that the problems connected with Homeric study are clearly and distinctly placed, and that they are discussed in a most scholarly and stimulating manner. Scholars will receive with enthusiasm this new work of Professor Nilsson's, which will be indispensable to every student of Greek literature, antiquities, and culture.

GEORGE E. MYLONAS

WASHINGTON UNIVERSITY,
ST. LOUIS, MO.

WERNER JAEGER, *Aristotle: Fundamentals of the History of His Development*, translated with the author's corrections and additions by Richard Robinson: New York, Oxford University Press (1934). Pp. 406. \$6.00.

One of the strangest phenomena in the history of culture is our inheritance from Hellenistic and Mediaeval antiquity of the conception that Aristotle's thought was embodied in a static, formulaistic system that gave no evidence of development or change. This scholastic dogma makes it conceivable, therefore, why, as Professor Jaeger says, "Aristotle is the only great figure of ancient philosophy and literature who has never had a renaissance."

Although the development of Plato's thought has been studied

for more than fifty years, this is the first attempt to describe the evolution of Aristotle's philosophy. Completed while the author (upon whose shoulders the mantle of Wilamowitz has fallen at Berlin) was still in his twenties and published in 1923, this book outlines the gradual change in Aristotle's thought chiefly in metaphysics, ethics, and politics. The task is made especially difficult by the necessity of drawing conclusions, in part, from the fragments (collected by Valentin Rose) of Aristotle's early works, the *Protrepticus*, the *Eudemus*, and other dialogues. Jaeger demonstrates clearly the fact that Aristotle's twenty years in the Academy left a profound Platonic influence upon his early writings that is still discernible in his later works. Plato's *Theaetetus* is contemporary with Aristotle's entrance into the Academy; the impulse toward methodological, analytical, and abstract studies, which was to stir him so deeply, began at this time.

The book is divided into three distinct periods of evolution, Academy, Travels, and Maturity, to which the various works discussed are chronologically and biographically related. Chapters VII and VIII, on the earlier and later versions of the *Metaphysics*, are based on Jaeger's previous separate study of this phase of Aristotle's thought; Chapter IX establishes the true relation between the *Eudemian* and the *Nicomachean Ethics*; Chapter X shows the gradual development of the *Politics* from the early works, *The Statesman*, *On Justice*, and especially the *Protrepticus*. Perhaps the most delightful chapters of all are XII, "Aristotle in Athens," and XIII, "The Organization of Research," a luminous and sympathetic account of his last years. The final chapter on "Aristotle's Place in History" is comprehensive but rather abstract.

The central point of departure throughout is Aristotle's emphasis upon "the control of conceptual construction by experience," which implies the analytical and scientific approach he developed toward the problems of thought. His breaking away from the Platonic doctrine of ideas is shown by the criticism of it in the *Metaphysics*; its earlier version (contemporary with the dialogue *On Philosophy*) is theological in content and clings to the Platonic principle of the unmoved mover, which gave way in the *Physics* to a modification based on astronomical calculations; the later

version develops metaphysics as a separate science and criticizes the Academic theory of numbers. The *Eudemian Ethics*, definitely attributed to Aristotle by Jaeger, reveals a reformed Platonism that grew out of the *Protrepticus*; his ethical doctrine received its final form in the *Nicomachean Ethics*, which, while it retains the Platonic vision of the contemplative life, bases moral insight upon "practical human consciousness and moral character." The entire treatment shows an understanding of Aristotle's thought and background that stamps the book as the most important contribution of this generation to Aristotelian studies.

The author's corrections and additions are neither extensive nor important, as they appear in the translation. The English version is well done; all Greek is translated, but such almost inescapable transliterations as "nus, banausic, aporia" will trouble the Greekless reader. The useful page-lemmata of the original are omitted; there is one misprint (p. 98). The price of the book is too high.

LEVI ROBERT LIND

WABASH COLLEGE, CRAWFORDSVILLE, INDIANA

B. A. VAN GRONINGEN, *Aristotle, le second livre de l'Économique*: Leyden, A. W. Sijthoff. Pp. 218. Unbound, fl. 7.90; bound, fl. 8.90.

Professor van Groningen's book is a thoroughgoing and very complete study of a brief Greek text of minor importance but nevertheless of considerable interest for students of ancient economic history. The Greek text itself occupies only eighteen pages; the remainder of the volume is made up of introduction and commentary, and the entire volume has been worked out with great attention to detail and genuinely scholarly care.

Van Groningen's introduction, in successive chapters, deals with the text and its history; the author and his work; its origin, composition, and chronology; the language and style, and the value of the work. This is followed by the text, commentary, and indices. The first chapter includes not only a full account of the Greek manuscripts but the text and a discussion of the old Latin version.

There have been various theories concerning the authorship of the Second Book of the Economics. All agree that, whoever wrote it, it was not Aristotle. Van Groningen, incidentally, does not even discuss such a possibility; probably it needs no discussion. He does, however, argue for an explanation which differs from those previously given. Niebuhr thought that the book was written before 189 B.C., probably in the last part of the third century; Wilcken deduced that the second part, which is a collection of financial devices adopted by states, rulers, or military commanders, none later than Alexander the Great, was originally drawn up about 320 B.C. and later, after 250 B.C., combined with the first, more theoretical, division of the work. These ideas have been followed with or without modification by most of those who have written on the subject. Van Groningen, however, makes a very plausible case for its composition by some Peripatetic during the closing years of the fourth century B.C., when careers were still open to men of initiative in the great governmental complexes of the Mediterranean world, partly survivals of the earlier empires and partly the creation of Alexander and his marshals. It is, he thinks, a handbook for young men ambitious to be satraps, or the like.

The commentary on each section is in two divisions, the first consisting of notes on individual matters and the second a more general discussion of the theme of the section; a fortunate arrangement, and one which seems to be carried out successfully and with ample reference to the literature. It is interesting to find in this pseudo-Aristotelian treatise historical incidents for which very modern parallels can be cited. For instance, in the seventh section of the second chapter, we are told that when the building of a number of expensive ships was called for, the Lampsacenes decreed that the merchants in the agora should sell for six drachmas a *medimnus* of barley meal that had been fetching four, and olive oil, wine, and other products in the same proportion. The merchant kept the old price and turned over the excess to the state. In just the same way only yesterday I paid ninety-one cents at a drug store for an eighty-nine cent article; the druggist put eighty-nine cents in his till and the extra two cents in a special box, the contents of which will eventually reach the state treasury. Van

Groningen writes a learned note on this Lampsacene incident, beginning with the remark that the state exploited a kind of monopoly which the circumstances made possible. Quite true, but any one who lives in Michigan, or in several other states of our Union, hardly needs to be told that this was a sales tax. The rate was higher and the control of the tax, in a much smaller community, was easier.

F. E. ROBBINS

THE UNIVERSITY OF MICHIGAN

Hints for Teachers

[Edited by Dorothy M. Bell, Berkeley Institute, 181 Lincoln Place, Brooklyn, New York. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest to the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and material are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

Credasne annon?

Marjorie Brainard, of Classen High School, Oklahoma City, Oklahoma, suggests as an interesting project a "Believe It or Not" column. A few examples from the *Gallic Wars* and from the *Aeneid* are given here for illustration:

In a trial scene a prisoner routed the magistrates of the court. Caesar, *B. G.* I, 4.

To protect their general, infantrymen became cavalrymen. *Ibid.*, I, 42.

An entire city was built on ground which could be surrounded by a bull's hide. *Aen.* I, 366.

There once lived a man whose body was so large that it covered nine acres. *Ibid.*, VI, 596.

A group of people were at one time so hungry that they ate their tables. *Ibid.*, VII, 116.

Ghost

Octavia Hale, of the Bartlesville High School in Bartlesville, Oklahoma, writes that her pupils enjoy playing "Ghost," or "Umbra," as her classes call it. A pupil begins the game by naming any letter, such as "B." Each pupil in turn adds a letter to build up a definite Latin word without ending it. Words of three letters or less are not counted. The pupil who is unable to avoid ending

the word receives the letter "U," the next time "M," etc. When he has received all the letters in *Umbra* he is out of the game.

The word may be changed several times in the spelling because only the person adding each letter knows what word he has in mind. If a pupil is suspected of misspelling a word or of having no word in mind someone may challenge him. The one who is wrong receives his next letter in *Umbra*. The last pupil to be put out of the game wins.

Word Ancestry

It was a fine spring morning in one of the pleasant rural districts of Illinois. Bob and his teacher were walking leisurely toward the school-house. Suddenly there was a flash of red and a melodious note.

"A cardinal!" exclaimed Bob. "That's our state bird. Isn't he a beauty?"

"Yes," agreed Miss Smiley, "the cardinal is a beautiful bird. Every time I see one I think of a hinge."

"A hinge?" Bob's face wore a puzzled look.

"Yes, the hinge of a door. The Latin, you remember, is *cardo*, *cardinis*. A hinge is very important; a door can't swing without it. We sometimes say that one thing hinges upon another—that is, it depends upon it. The 'cardinal' things (from the Latin *cardinalis*) are the important things, the chief things. In the early church certain of the bishops and presbyters (priests) were designated cardinal bishops and cardinal priests. They exercised important functions—much depended (or hinged) upon them. From these in time developed the College of Cardinals as we know it now. The vestments of these dignitaries are red, and what we call cardinal red is a well-known color. Now this bird——"

"Of course!" broke in Bob. "We call him a cardinal because he's red. Gee! I'm glad I'm taking Latin!"

WILLIS A. ELLIS

LOMBARD, ILLINOIS

Plays in English for Cicero and Vergil Classes

Teachers who wish to give to their pupils a feeling of reality in their Cicero and Vergil reading through the medium of plays,

sketches, and pageants may find the following list helpful. Those marked with an asterisk may be obtained from the Service Bureau for Classical Teachers, New York University, Washington Square East, New York City.

Cicero

- Case, Effie, *Between the Lines of Cicero and Caesar* (one play, *The Conspiracy*, and two stories based on the text of Caesar and Cicero): obtainable from the author, 807 Lyon and Healy Building, Chicago, Ill. \$.25.
 Kranzthor, Max, *Spartacus*: Boston, Christopher Publishing House. \$1.25.
 Racine, Jean Baptiste (translated by H. D. Spoerl), *Mithridates*, A Tragedy: Tufts College, Mass., Tufts College Press. \$1.00.
 *Romig, Annabel, *The Conspiracy of Catiline*. Service Bureau item 431. \$.10.
 *Stewart, Frederick, *A Roman Executive Election*, A Play in One Act. Service Bureau item 464. \$.05.

Vergil

- *Bell, Helen G., *Helen of Troy*. \$.25.
 *Friedlander, Esther, *Vergil, the Prophet of Peace*. Pageant arranged for the *Bimillennium Vergilianum*. Service Bureau supplement XLVII. \$.10.
 *Godsey, Edith R., *The Judgment of Paris*. Service Bureau item 193. \$.05.
 *Hahn, E. Adelaide, *Very Tragical Mirth*. Burlesque on books I, II, and IV of the *Aeneid* in the form of "shadow pictures," with stage directions. Service Bureau item 91. \$.10.
 *Haley, E. Lucille, *The Adventures of Ulysses*, A Play in Humorous Vein. Rather long play, Service Bureau item 421. \$.15.
 *Horn, Annabel, *A Trojan Festival*. Pageant for boys taken from book V of the *Aeneid*. Service Bureau item 381. \$.10.
 *Kraemer, Mrs. Mary W., *A Vergilian Fantasy*. Service Bureau supplement XLIV. \$.10.
 *Kruckemeyer, Erna. *Dido and Aeneas*, A Pageant. Service Bureau Bulletin XIV. \$.35.
 *Lawler, Lillian, *In Honor of Vergil*. Playlet for eleven girls. Service Bureau item 378. \$.10.
 *Lawler, Lillian, *The Red Plume*. Play about the warrior maiden, Camilla. Service Bureau item 453. \$.10.
 MacNaghten, Hugh, *Virgil's Secret and Other Plays*: London, Edward Arnold and Company. \$1.80.
 Masefield, John, *The Tragedy of Pompey the Great*: New York, Macmillan Company. \$2.00.
 Miller, Frank J., *Two Dramatizations from Vergil (Dido, the Phoenician Queen, and The Fall of Troy)*: Chicago, University of Chicago Press. \$1.50.

*Moore, La Mont, *Juno Tries to Change the Decrees of Fate*. Farce. Service Bureau item 383. \$.10.

Moore, Lilian Ruth, *The Mantuan*, A Vergil Play in Three Acts. Bimillennial Prize Play. New York, Longmans, Green and Company. \$.75. (Royalty of \$10.00 required for production.)

Torbert, Mrs. Horace, *Vergil*, A Pageant Play. Obtainable from the author, 3107 Dunbarton Avenue, Washington, D. C. \$.65. (Royalty of \$10.00 required for production.)

*Woodall, Allen E., *The Dream of Andromache*. \$.35.

*Woodall, Allen E., *Aeneas*. \$.60.

*Woodall, Allen E., *The Curse of Dido*. \$.65.

Mr. Woodall, the author of the last three plays and of *A Friend of Maecenas*, the prize play for the *Bimillennium Horatianum*, has recently written a new play about Horace, *The Sabine Legend*. The play may be obtained either from the author, Seton Hall College, South Orange, N. J., or from the Service Bureau for \$.25.

Sententiae Selectae ex Operibus P. Vergili Maronis

A list of fifty quotations with exact citations culled from the various works of Vergil is available to Latin teachers from the Department of Latin, Marymount College, Salina, Kansas, on receipt of a stamped, self-addressed envelope.

Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., and John B. Stearns, Dartmouth College, Hanover, N. H., for territory covered by the Associations of New England and the Atlantic States; Dwight N. Robinson, Ohio Wesleyan University, Delaware, Ohio, for the Middle States east of the Mississippi River; G. A. Harrer, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Alfred P. Dorjahn, Northwestern University, Evanston, Ill., and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the territory of the Association west of the Mississippi. News from the Pacific Coast may be sent to Frederic S. Dunn, University of Oregon, Eugene, Ore., or to Fred L. Farley, College of the Pacific, Stockton, Calif.]

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the December issue, e.g., appears on November fifteenth and that items must be in hand five or six weeks in advance of this date.]

Horace Notes

So many notices of Horace celebrations have come in since our last issue that we cannot give to each report its own special heading as we have done in the past. We shall instead devote one section to books, pamphlets, and posters on Horace, and then give the reports of meetings by states in alphabetical order.

Books, Pamphlets, and Posters on Horace

PROFESSOR J. L. VANGUNDY has prepared a translation of Horace's *Odes* in the original meters and has arranged for its publication in the near future. Further information may be obtained from the author at Monmouth, Illinois.

The third issue of *Philologus* for 1935 (pp. 257-392) is denominated a *Horas-Heft* and is entirely occupied with articles by German scholars as follows: Karl Barwick, Rudolf Helm, Günther Jachmann, Friedrich Klingner, Ulrich Knoche, Kurt Latte, Johannes Stroux (the editor), and Gunner Carlsson.

The PUBLIC LIBRARY AT NEWARK, New Jersey, has just issued a leaflet and a series of eleven cards devoted to the *Bimillennium Horatianum*. The

leaflet contains a short biography and a list of bibliographical materials. Each card contains one of the famous translations of Horace's *Odes*. The material should prove valuable to all high-school teachers.

The AMERICAN BOOK COMPANY has prepared a poster for the *Bimillennium Horatianum* which was very widely distributed to teachers during the week that included December 8, 1935. Those who failed to receive a copy otherwise may get one from the headquarters of the company in New York City or from the nearest branch office. The poster was designed by Prof. George Currie, of Birmingham-Southern College, national chairman of the Committee on Plaques, Medals, Book Plates, and Posters.

In the December issue of the *National Geographic Magazine* (pp. 771-795) appears an illustrated article by Prof. W. C. Nevils, of Georgetown University, entitled "Horace—Classic Poet of the Countryside."

EDITORIALS AND BROADCASTS about Horace have not been lacking. We have in mind an excellent editorial which appeared in the *Chicago Daily News* of December 2. James O'Donnell Bennett, the internationally known newspaper correspondent, who had already devoted several long accounts in the *Chicago Tribune* to the Horace celebration, occupied a full page in the graphic section of that newspaper on December 8 with a beautiful tribute to the poet. *La Voce del Popolo*, an Italian weekly of Detroit, published a biographical sketch of Horace in its issue of December 7, written by P. A. Fant, a devoted admirer of Horace. These are only a few of the many, and are noted here because they happened to come to the editor's attention. CLARA, LOU, AND EM, famous broadcasters over a network centering in WGN in the Tribune Tower, Chicago, devoted fifteen minutes to the Horace celebration on December 13. In a spirit of nonsense, which is characteristic of their broadcasts, they indicated their astonishment at the publicity given in "all the newspapers" to "this man Horace."

California

The CLASSICAL ASSOCIATION OF THE PACIFIC STATES, Southern Section, held its regular spring meeting on May 11 at Pomona College, Claremont, California. At the luncheon addresses were given by Dr. Burgess, acting president of Pomona College, and Dr. Norton, president of the Board of Regents of the Norton School, of Claremont, while the chorus of boys from the Norton School gave a beautiful rendition of *Gaudeamus Igitur*.

At the afternoon session, held in the auditorium, there was music by the Scripps College Girls' Glee Club, followed by a program in honor of Horace: "Horace's Ode to Spring," translation of Miss Billie Fowles, a student of Washington High School, Los Angeles, read by Gordon Wilson; "Horace as a Guide," Dr. Ruth Brown, University of Southern California; "A Horace Tour" (illustrated), Dr. Homer Robbins, Pomona College.

The election of officers followed.

Connecticut

TRINITY COLLEGE, Hartford, Connecticut, celebrated the *Bimillennium Horatianum* on December 10, under the auspices of *Phi Beta Kappa*, Justice Philip J. McCook, of the New York Supreme Court, presiding. The principal speaker was United States Senator Frederic C. Walcott. LeRoy C. Barret spoke as one of the faculty representatives.

Iowa

At the Founders' Day banquet of the *Phi Beta Kappa* chapter at DRAKE UNIVERSITY on December 4, Roy C. Flickinger delivered the principal address on the topic, "Celebrating with Horace."

The *Bimillennium Horatianum* was observed at LUTHER COLLEGE on December 5. The principal address was given by Gordon J. Laing, of the University of Chicago, on "Horace and the Culture of Today." The *Carmen Saeculare* was sung by a chorus of twenty-seven young men and twenty-seven young women. A dramatization of Horace's *Satires* I, 9 was given by Latin students from the Decorah High School, and an announcement was made of the Diamond Jubilee Classical Scholarship established by Enoch E. Peterson, of the class of 1912.

Illinois

ROCKFORD COLLEGE celebrated the Horatian *Bimillennium* with a public lecture on Horace, an exhibit of *Horatiana*, and a reading from Horace's poems. On December 4, Dr. Charles C. Mierow, of Carleton College, spoke at the morning chapel convocation on "The Roman Poet, Horace." For two weeks, December 2-16, a small collection of *Horatiana* was on display in the library. On Thursday, December 12, at a tea given by the Classical Club at the Maddox House Bookshop, members of the classical and the English departments read selections from Horace both in Latin and in English.

Mr. Edward Weist, M.A. Harvard, 1932, is visiting lecturer in classics for the year 1935-1936.

Massachusetts

On the evening of December 9 the CLASSICAL CLUB OF GREATER BOSTON celebrated the *Bimillennium Horatianum* in Jacob Sleeper Hall of Boston University. A large and appreciative audience enjoyed the many views of the Sabine farm, and the many selections from Horace's writings thrown upon the screen and translated by Professor A. H. Rice. Horace's beautiful maiden friends, who were present in costume, sang at intervals during the exercises and later dispensed *innocentis pocula Lesbii* at the social gathering. The printed program, entirely in Latin and carrying on its second page a beautiful picture of the Sabine Hills as one walks to Horace's farm, was itself

a thing to keep for a long time in one's scrapbook. It was the work of Professor Donald Cameron.

MOUNT HOLYOKE COLLEGE honored the memory of Horace by a series of meetings: November 16, "The Sabine Farm and its Philosophy," Professor Elizabeth Hazelton Haight, of Vassar College; November 18, "The Horatian Influence on Ronsard and Montaigne," by Professor Paul Frederic Saintonge, of Mount Holyoke College; November 25, "A Little Farm: the Horatian Concept of Rural Felicity in English Literature," by Professor Leslie Gale Burgevin, of Mount Holyoke College; December 2, "The Horatian Strain in Literary Criticism," by Professor Helen Griffith, of Mount Holyoke College; December 9, "Horace and the Culture of Today," by Dean Gordon Jennings Laing, of the University of Chicago.

The Latin Club of the STATE TEACHERS COLLEGE AT WORCESTER, Massachusetts, celebrated the *Bimillennium Horatianum* by a broadcast on December 8 from station WTAG at Worcester. The program consisted of a tribute to Horace by Professor Francis L. Jones, head of the Latin Department, a play dealing with Horace and some of his friends, and a singing of *Integer Vitae*.

Nebraska

On December 5, C. A. Forbes, of the UNIVERSITY OF NEBRASKA, spoke at the Founders' Day dinner of *Phi Beta Kappa* before the University of Nebraska chapter of *Phi Beta Kappa* on the subject, "Horace's Ghost Walks Through the Ages." This address was repeated at KANSAS WESLEYAN UNIVERSITY.

Miss Bessie S. Rathbun, of the CENTRAL HIGH SCHOOL OF OMAHA, has worked out a very successful "Horace Poster Contest" for the art students of her school. The contestants were given translations of odes four, five, and fourteen of book one, and odes four and thirteen of book three, for which they were to submit illustrative posters. Forty posters were entered for the prize, which was awarded to Robert Peters, a boy of thirteen years, for his poster illustrating *O navis, referent*.

On November 16 the Latin Club of the CENTRAL HIGH SCHOOL held its annual banquet in Roman costume, at which the last part of the pageant-play, *Sabine Moonlight*, was given.

Ontario, Canada

A Horace celebration was held at the UNIVERSITY OF TORONTO on the evening of December 9. N. W. DeWitt spoke on "The Life and Thought of Horace" and L. A. MacKay on "The Art and Influence of Horace." The president of the University presided at the meeting.

Tennessee

The CLASSICAL CLUB OF TENNESSEE COLLEGE FOR WOMEN, Murfreesboro, under the direction of Professor Isabelle Johnson, gave a Horatian *Bimillennium* program on December 3. Professor Charles E. Little, of George Peabody College for Teachers, gave an illustrated lecture on "The Horatian Country in Italy." Miss Helen Cambron, a junior in Tennessee College, read her translation of *Carm.* IV, 15, which won second place in the Tennessee translation contest for colleges. A playlet entitled "The Bore," adapted from *Sat.* I, 9, was presented in Latin in costume. There were also musical renditions of *Carm.* I, 9; I, 23; III, 9; and III, 13. All these numbers, except the lecture by Professor Little, were repeated at the State Horatian celebration at Nashville, December 6.

Wisconsin

The *Bimillennium* of the birth of Horace was observed at the UNIVERSITY OF WISCONSIN on December 9 with a lecture by Professor A. D. Winspear on "Horace Reconsidered." Over one hundred high school students of Latin in Madison and near-by cities attended the lecture and the reception given them by the university Department of Classics.

The Department of Classics of MILWAUKEE-DOWNER COLLEGE has published a very attractive leaflet on Horace. After two introductory paragraphs the editor states: "On the following pages are excerpts from papers written by students on various topics, after an intensive study of his (Horace's) *Odes*, *Epodes*, *Satires*, and *Epistles*." The papers bear the titles: "Horace's Ideas on Education"; "The Humor of Horace"; "Horace, a Nature Lover"; "Horace, the Philosopher"; "Perusing the Newspaper with Horace"; "Horace as a Love-Poet"; "Was Horace Superstitious?"; and "Horace in Modern Speech."

Meeting of American Classical League

In connection with the convention of the National Education Association in Denver the American Classical League presented programs on the afternoons of July 2 and 3, presided over by two of the League's vice-presidents, Dr. Charles C. Mierow and Dr. Anna P. MacVay. An inspiring message was read from the Honorary President, Andrew F. West, Dean Emeritus of the Graduate School, Princeton University, which was answered by a telegram of thanks and good wishes.

The titles of the papers read and their authors are: "Activities of the Service Bureau for Classical Teachers," Frances E. Sabin, Director of the Bureau, New York University; "The Place of the Humanities in American Education," Thurston J. Davies, President, Colorado College; "Some Durable Satisfaction of Classical Study," Anna P. MacVay, Dean, Wadleigh High School,

New York; "The Gift of Speech," Frank J. Miller, University of Chicago; "Horatian Adaptations," Payson S. Wild, Chicago; "*Bimillennium Horatianum* Celebration," Roy C. Flickinger, University of Iowa; "The Beginning of Secondary Education in America: the Boston Latin School," Patrick T. Campbell, Superintendent of Schools, Boston; "Tribute to Horace by a Father and Son," John H. Finley, the New York Times, and John H. Finley, Jr., Harvard University; "Horace and the Good Life," Grant Showerman, University of Wisconsin.

The dinner for classical teachers and friends at the Olin Hotel was a very happy social occasion, and the postprandial speeches were of a high order. Dr. Frank J. Miller was the toastmaster.

Des Moines

At the Classical Round Table of the Iowa State Teachers Association on November 1 the following program was given: Helen M. Eddy, University of Iowa, "How shall we teach Latin to the modern high-school student?" Roy C. Flickinger, University of Iowa, "Celebrating with Horace" (*Illustrated*). Formal announcement was made of the winners of the state contests in the translation of Horace, after which the translations receiving the highest awards were read. *Odes* II, 16 had been selected for the high-school contest. The winners were: first, Philip Renier, Columbia Academy, Dubuque; second, Mildred Anderson, Visitation Academy, Dubuque; third, Joseph Evans, Columbia Academy. For the college contest the second epode had been selected. The winners were: first, James R. Naiden, University of Iowa; second, Herbert A. Boland, Columbia College; third, Eugene N. Weimer, Columbia College. Mark E. Hutchinson, of Cornell College, was chairman of the meeting and Mrs. Edith Haines, of Des Moines, was secretary. The officers for next year are: Roy C. Flickinger, Iowa City, chairman, and Blanche Hunter, Cedar Rapids, secretary.

Wisconsin State Teachers Association

The Latin section of the Wisconsin State Teachers Association met in Milwaukee November 7 under the chairmanship of Elsie E. Kopplin of Appleton. The principal paper was presented by Roy C. Flickinger of the University of Iowa on the topic "Celebrating with Horace." A play, "One Night of Love," written by students of the Milwaukee-Downer high school, was presented by students of the same school. The officers for next year are: chairman, Prof. A. D. Winspear, of the University of Wisconsin; vice-chairman, Helen Reilly, of the West Division high school, Milwaukee; and secretary treasurer, Edith Boyce, of West Allis high school.

Columbus, Ohio

At the fall luncheon meeting of the Latin Club of Columbus Professor Campbell Bonner, of the University of Michigan, delivered an address on the subject, "Classical Scholarship, a Roving Commission."

Recent Books¹

[Compiled by Russel M. Geer, Brown University.]

- PROCOPIUS, With an English Translation by H. B. Dewing, Vol. VI (Loeb Classical Library): London, William Heinemann; Cambridge, Harvard University Press (1935). Pp. xxii+382. 10s.; \$2.50.
- RICHARDS, GEORGE CHATTERTON, *Cicero, A Study*: London, Chatto and Windus (1935). Pp. 308. 8s. 6d.
- ROBINSON, CYRIL EDWARD, *A History of Rome, From 753 B.C. to A.D. 410*: New York, Thomas Y. Crowell Co. (n.d.). Pp. 467. \$3.50.
- SALISBURY, ETHEL IMOGENE, and STEDMAN, LULU M., *Our Ancestors in the Ancient World, How They Lived*: Boston, Little, Brown and Co. (1935). Pp. x+396. \$1.20.
- SANDERS, HENRY ARTHUR, *A Third-Century Papyrus Codex of the Epistles of Paul* (Studies, Humanistic Series, Vol. XXXVIII): Ann Arbor, University of Michigan Press (1935). Pp. xii+127. \$3.
- SERVIEZ, JACQUES ROERGAS DE, *Lives of the Roman Empresses, The History of the Lives and Secret Intrigues of the Wives, Sisters, and Mothers of the Caesars, With an Introduction by Robert Graves*: New York, Wm. H. Wise and Co. (1935). Pp. 834. \$2.90.
- SEXTUS EMPIRICUS, With an English Translation by R. G. Bury, Vol. II (Loeb Classical Library): London, William Heinemann; Cambridge, Harvard University Press (1935). Pp. vii+489. 10s.; \$2.50.
- STOBART, JOHN CLARKE, *The Glory That Was Greece, A Survey of Hellenic Culture and Civilization*, Revised by F. N. Pryce²: London, Sidgwick and Jackson (1933); New York, D. Appleton-Century Co. (1935). Pp. xxiv+319, 97 plates. 10s. 6d.; \$5.
- STOBART, JOHN CLARKE, *The Grandeur That Was Rome, A Survey of Roman Culture and Civilization*, Revised by F. N. Pryce²: London, Sidgwick and Jackson (1934); New York, D. Appleton-Century Co. (1935). Pp. xxxi+391, 97 plates. 10s. 6d.; \$5.
- Thesaurus Linguae Latinae*, Vol. VII, 1, Fasc. II, *ico-ignotus*: Leipzig, Teubner (1935). Coll. 160. \$4.00.
- VIRGILIUS MARO, P., *Fourth Book of the Aeneid*, Edited by H. E. Butler: Oxford, Basil Blackwell (1935). Pp. 91. 2s. 6d.

¹ Including books received at the Editorial Office of the CLASSICAL JOURNAL, Washington University, St. Louis, Mo.